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MUSICAL COURIER

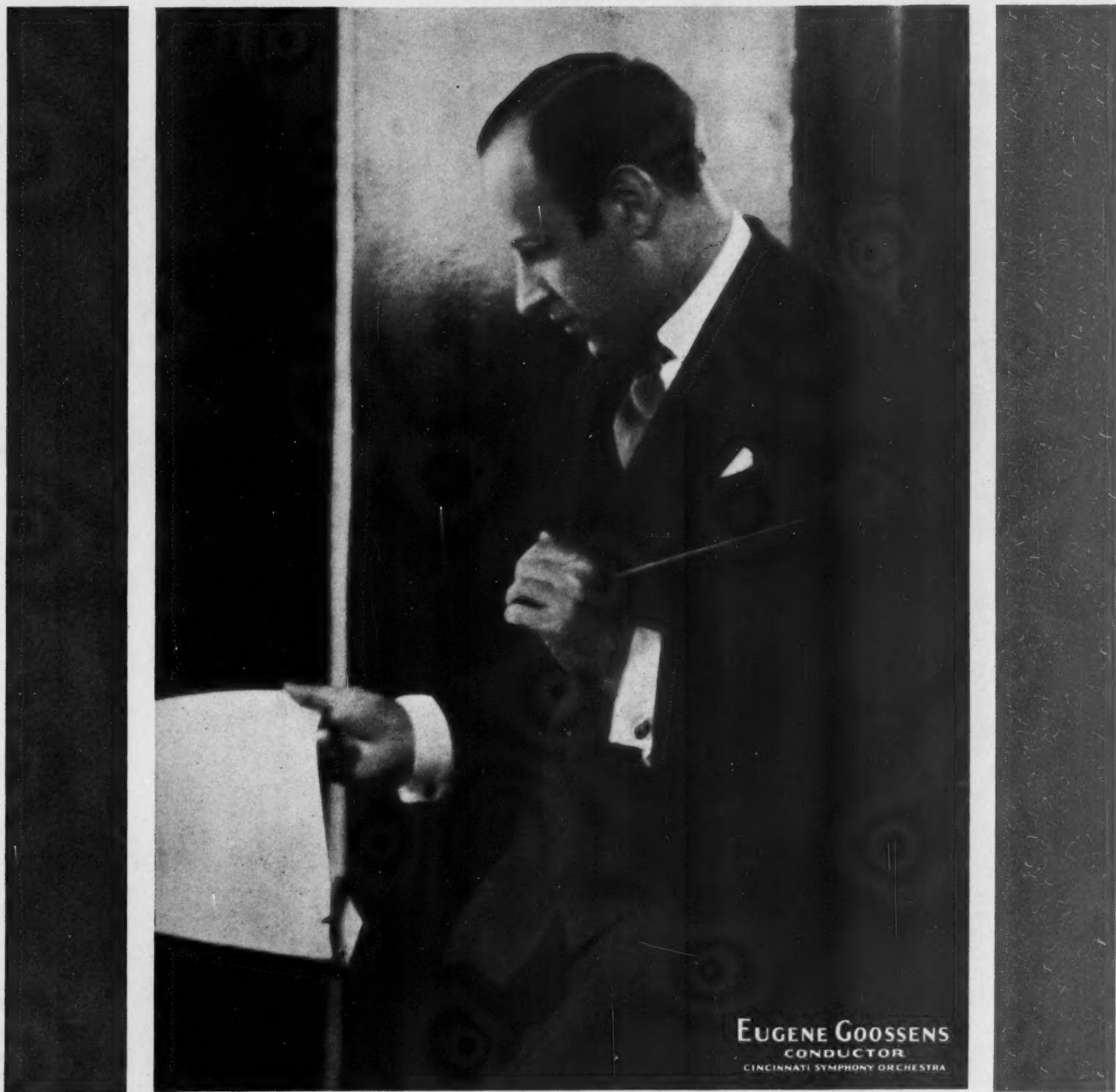
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tenor, now appearing in concert under the management of NBC Artists Service. Mr. Simmons also broadcasts five times a week on the *Campbell Hour*, over the National Broadcasting Company network.



POMPILIO MALATESTA
has been appearing in the rôle of Dr. Bartolo in the *Barber of Seville* with the Metropolitan Opera forces this season. This work, coupled with his teaching activities, occupies his entire time.



LILLIAN BENISCH,
contralto, who gave a recital recently at the Barbizon-Plaza, New York, is appearing in many concerts in and near the metropolis.



LEON CARSON,
tenor and vocal instructor, is actively engaged in teaching at his studios in New York City, Nutley, and Montclair, N. J. He is also being heard this season by many women's clubs in northern New Jersey, and over the radio. (Photo by Apeda.)



IVOR NEWTON
Elena Gerhardt's accompanist, in his London studio. The Lieder singer's photograph is on the table at the left. (Photo by Henry Dixon & Son, Ltd.)

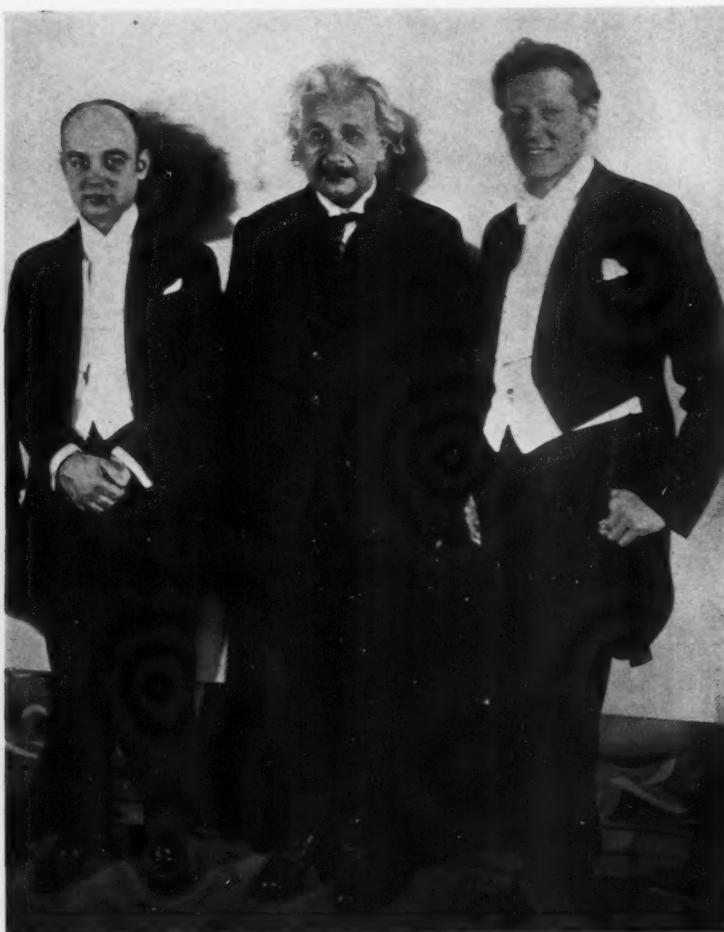
PROFESSOR ALBERT EINSTEIN (center) WITH MISCHA LEVITZKI (left) AND ARTUR RODZINSKI
following a concert of the Los Angeles Philharmonic Orchestra, which Einstein attended and at which Rodzinski conducted and Levitzki appeared as soloist. (Copyright International News Photo.)



JOSEF LHEVINNE ENJOYING A DRIVE IN DALLAS, TEX.,
where, after an extensive tour of the West, he spent a weekend as the guest of Miss Hockaday of the Miss Hockaday School for Girls.



ETHEL LEGINSKA CONDUCTING NEW YORK'S FIRST WOMEN'S SYMPHONY ORCHESTRA
at a rehearsal in the Pythian Temple. The orchestra will give its first concert on March 12 at Carnegie Hall, New York. (Wide World Photo.)



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BY ALFRED HUMAN

It was inevitable that Giulio Gatti-Casazza would heed the lure of the Orient and restore the exotic splendors of Leo Delibes' three-act *Lakmé* as a background for the florid vocalism of the Metropolitan's new regnant mistress of this style, the persuasive Lily Pons.

Signor Gatti was right. The evening of February 19 witnessed a whole-hearted demonstration of approval on the part of the Metropolitan customers. Pons as *Lakmé*, the Hindoo maiden, sang her altitudinous passages purely and agilely. She achieved the Bell Song; she glided airily as a sylph through the (painted by Novak) temple, bazaar and jungle; she exhibited the glittering jewels of her throat no less than the gems which bedecked her lovely person. What more need be said, except to add that the artist was as mellifluous in lyrical moments as she was dazzling in her coloratura flights. The Pons conquest was complete on this evening. Even the clackers were submerged in the din of that clamorous and resplendent reception.

Moreover, the ballet corps took on new animation. Act II, (Market Place of a Hindoo City) was alive with a cavorting, squirming kaleidoscopic medley of moving color. The hordes of dancers, veil-wavers, jugglers, Persians and whatnots let the Oriental moon beams on their lithe, glistening torsos and went on with their happy dives, pirouettes and tail-spins. Delibes is the ballet's darling; the opera belongs to the corps and to *Lakmé*. So the *Lakmé* revival was an unqualified triumph for Lily Pons and for Rosina Galli (dancing directress) and her hosts. There were others in the cast, some of them good, but little else matters. It was essentially the evening of the popular soprano, who four years ago made her operatic début as *Lakmé* in the Municipal Theatre of Mulhouse, French Alsace. The role has been in the Pons repertoire since, except at the Metropolitan, and now that omission is corrected.

LAKMÉ IN HISTORY

Lakmé productions have glamorous associations. Most recently, Amelita Galli-Curci

used the vehicle at the Metropolitan on February 15, 1921; Maria Barrientos appeared in the opera on March 14, 1917, and twice more that season. The work was premiered in Paris, April 14, 1883, with Marie Van Zandt of America. Etelka Gerster secured the producing rights for the United States, but it seems that Colonel Mapleson failed to bring over Delibes and Gerster did not sing the role.

Emma Abbott gave a version in 1883, but the first production of record was given at the Academy of Music in New York, March 1, 1886, with Pauline L'Allemann (otherwise Elsasser) of Syracuse, N. Y. This singer appeared frequently in the part in the Ameri-

can Opera Company performances. Patti sang *Lakmé* as guest at the Metropolitan, April 21, 1890, in Italian. Van Zandt appeared in the first French version here February 22, 1892. Sembrich assumed the role for the Conried revival December 28, 1906. Tétrazini was presented in the Oscar Hammerstein production just once, March 21, 1910. The Chicago Opera Company revived the opera for Mme. Galli-Curci, February 15, 1921.

So much for the records. It is clear that *Lakmé* is peculiarly a personality opera. Nor is this attitude altogether just. Despite stretches of barren Orientalism in his score, Delibes turned out a graceful, rippling setting for the Eugene Gondinet-Philippe Gille book, which stems from Pierre Loti's *Le Mariage de Loti*.

The story concerns *Lakmé*, daughter of Nilakantha (Leon Rothier), a fanatical Brahmin priest who nurses an unholly grudge against the English invaders because of certain episodes in the Mutiny. The opening scene shows *Lakmé* entering the sylvan garden of the temple pagoda with her subjects prostrate in reverence, as they should

(Continued on page 14)

No American Opera Composer Yet on Horizon, Declares Witherspoon

Chicago Opera's Director Says Our Composers Lack Theatrical Sense—Public Resents "Education" From Opera House—Will Not Produce Any New Works Next Year—Opposed to Idea of Giving Commissions

Chicago will not hear any new American operas next season, or perhaps not in the following season. Herbert Witherspoon, general director of the Chicago Civic Opera Association, made this point explicit on his visit to New York last week. Nor is Mr. Witherspoon, for years champion of the opera-in-English principle, any too hopeful about the future of that apocryphal creation, *The American Opera*.

"No one wishes more fervently than I for the appearance of the long-awaited American opera," stated Witherspoon, "but to date we have not found such a work. Our composers are gifted but they must cultivate a sense of theatre. They hear thirty operas or so and then turn out a work in their studios, far from the theatre, which is devoid of the essential elements. When we

examine these manuscripts, it is at once made plain that these composers have attempted to work in a strange and unfamiliar idiom."

"For years I have contended that English is suited for opera, but I do not mean that any composer or librettist can at once fabricate a work without careful attention to the proper mechanics of speech. The Italian, the German, the French composers have concentrated on this problem; we must do the same.

"Gluck gave French opera to France; Mozart gave German opera to Germany; and some day an American composer will blaze the way for American opera. As for the production of opera, I believe we must continue to preserve the authenticity of each school by presenting opera in its original language.

"Primarily, opera is musical entertainment. We must never lose sight of this fact. When an opera house seeks 'to educate' its audiences it is not functioning normally. Such a gesture surely drives a wedge between the opera and the public. Culture is the by-product of opera. The encouragement of opera, of music, of all the arts, is

(Continued on page 15)

London Furtwängler Visit Meets With Warm Response

Brilliance and Enthusiasm—Ansermet Conducts and Stravinsky Plays—Delius at Seventy—Musical Activities Show Upward Trend

By CESAR SAERCHINGER

LONDON.—A three-day festival of German music, given by a German orchestra under a German conductor, was enough to rouse London's musical season from its lethargy and revive the hope that maybe music is after all immune from the fate of the "luxury trades" (which have all but succumbed to the rigor of the seven lean years) provided the music is good enough.

Not only was Queen's Hall filled with enthusiasts on three successive nights to hear Schubert, Beethoven and Brahms, but also, limousines stretched along Portland Place in a moving phalanx, reminiscent of Park Avenue in New York at its best. Folks around here had forgotten how many Rolls-Royces were still doing duty for impoverished peers.

And inside the hall there was the same old enthusiasm that greeted the Berlin Philharmonic on its memorable first London visit, despite five years' lukewarm criticism, despite the "Buy British" campaign and despite the more and more effective home competition. People were so enthusiastic, in fact, that they forgot they were "snobs" in the eyes of some of their compatriots for liking a foreign orchestra better than their own. Two thousand strong, they burst into spontaneous cheers at the close of Brahms' C minor symphony, a magnificent performance of which was the climax of the second concert. This had been a continuous crescendo begun by Brahms' Haydn Variations, and followed by the violin concerto played in truly stirring fashion by Bronislaw Huberman. This artist's mastery of his instrument and his compelling intensity, richly deserved the hearty reception which was accorded him after his prolonged absence from London.

Beautiful performances of the Rosamunde overture, the B minor symphony and the C major (of "the heavenly lengths") had drawn delighted Schubert-lovers the previous evening; but it remained for the Beethoven program (the Große Fuge, op. 133, and the fifth and sixth symphonies) to attract more people than could be accommodated, even at the unheard-of price of \$2.50 for the cheapest seats in the hall.

ANSERMET CONDUCTS STRAVINSKY

Another fine orchestral concert was that of the British Broadcasting Corporation Orchestra, under Ernest Ansermet, conductor of the Geneva Orchestra. Handel's Agripina overture and Beethoven's Eroica led up to what, for the majority of the listeners, was the real attraction of the evening, namely, Stravinsky's Capriccio for piano and orchestra, played by the composer, and his Symphonie des Psauties. This, his latest work, had its second London hearing on this occasion and did not ingratiate itself any better with its hearers than before. The

(Continued on page 23)

CHICAGO.—At the annual meeting of the Friends of the Chicago Civic Opera on February 16, Samuel Insull asked the members to raise at least one-half of the \$500,000 fund which the opera needs in pledges before contracts can be signed for next season. Mr. Insull informed this group of ladies that he had already received \$254,000 and he felt it was the duty of the Friends to raise the balance. The association totals 1,000 members and each one was asked to subscribe \$250. It was agreed that with each \$100 guarantee, there would be the privilege of subscribing for two season tickets at \$78, instead of the regular price of \$120. Mr. Insull further stated that last season's experience had proved that opera at lower prices is more profitable than high priced opera; and the entire house is to be repriced next season on a popular basis.

Mrs. Arthur Meeker, who presided at the meeting, responded to Mr. Insull's plea by announcing that the organization had pledged \$2,000 to the guarantee fund for next season; and that Mrs. Charles Hickox had already renewed her pledge of \$2,000 for the next five years. The drive is to begin immediately and, judging from the reception given Mr. Insul, the Friends will manifest the same enthusiasm as in the past few years. R. D.

ACCLAIMED ANEW



Carlo Edwards photo
LILY PONS,
as *Lakmé*, the Hindoo maiden, in the Metropolitan revival.

Johanna Gadski Dies After Auto Accident

(Special cable to the Musical Courier)

BERLIN.—Johanna Gadski died on Washington's Birthday at the Martin Luther Hospital, Grunewald (Berlin), from injuries suffered earlier the same day, when an automobile in which she was driving crashed into a street car. Mme. Gadski's husband, Hans Tauscher, her daughter, Lotte Busch, and Geraldine Hall Bangs, who was at the wheel, were also badly injured.

HERBERT PEYSER.

Johanna Gadski, internationally known as an interpreter of German operatic heroines, was last heard in America a season ago, when she toured the country with the German Grand Opera Company, presenting Wagnerian works.

She was born in Anklam, Germany, on June 15, 1872, and made her debut as Agathe in Freischütz at the Stettin Opera in 1888. Her first American appearances were with the Damrosch Opera Company, and in 1895 she became a member of the Metropolitan Opera Company, with which she remained until 1917. Gadski created the role of Hester in Damrosch's Scarlet Letter.

Although she was best known for her German characters, her repertoire also included the French and Italian roles of Aida, Leonora, Santuzza and Micaela.

She was decorated with the Order of King Ludwig for Art and Science.

Five Works Are Chosen for American Composers' Concert at Eastman School

The second of the American Composers' concerts of this season at the Eastman School of Music, Rochester, N. Y., is set for March 3. Five works for orchestra will be given by seventy Rochester Philharmonic Orchestra musicians, Howard Hanson conducting. The program comprises David Stanley Smith's Cathedral Prelude, William Grant Still's Afro-American Symphony, The Pleasure Dome of Kubla Khan (Charles Griffes), Bill George (Martha Alter Douglas), and Heroic Poem by Rodie Britain.

THE MINOR SYMPHONY ORCHESTRA

Its Function and Effect in Smaller Communities

By KARL WECKER

IN the United States, the major symphony orchestras are numbered by the largest and wealthiest cities, for there only are to be found the lavish resources necessary to the life of every large orchestra.

There can be no doubt that the first two great orchestras this country boasted, led respectively by Theodore Thomas and Leopold Damrosch, were created as the results of true artistic ideals and the desire to serve with the minimum of self-aggrandizement on the part of the conductors. However, I am not prepared to say that in a good many subsequent instances, "civic pride" made orchestras possible rather than any overwhelming public demand for them, or a basic sincerity on the part of conductor and sponsors to give a public the opportunity first to know and then to love the sublime art of symphony.

I fear no contradiction in stating a self-evident fact. The percentage of population attending concerts of the great orchestras is pitifully small in comparison to the size of the city in which those concerts are given. Grant that they play to sold out houses season after season; even if the halls were double their capacity and sold out again, the percentage would still be small.

Point to the fact that the true lovers of symphonic fare are always in the minority and I will point to a condition I do not believe to be a healthy one even if our orchestras are enabled financially to continue their services to their select audiences. Neither do I believe this state of affairs to be entirely fair to that vast majority—in every sense of the word, music lovers—who prefer their music "with a tune" and who understand the simple expressions of truth in beauty, while the high flown oratory of the symphony leaves them unmoved.

Don't tell me that the true essence of musical emotional experience is any the less satisfying or vital to the one who thrills to the delight of listening to the simple melody, than it is to the one who attains to the same plane of experience by hearing the Franck D minor symphony. Rather any day, for the future glory of music, the simple soul and his genuine enthusiasm than the complexed and neurotic "intellectual" who calls his music good because he lends his physical presence to the concert hall.

ENTER SMALLER ORCHESTRAS

Our major orchestras can and probably will continue to play to select audiences as they have in the past, radio broadcasting notwithstanding, and it is not the purpose of this article to attempt any disparagement of them or the work they are doing for we will always have need of the fine to minister to the fine, but there is another greater field of endeavor where the meaning of "Symphony Orchestra" is growing with magic potency and effect. This is the field of the minor orchestra and the minor city, as well as the minor orchestra in the major city.

The times were never more ripe for the perpetuation of these orchestras and the founding of new ones. Nearly every city of any consequence has as a professional orchestral nucleus, those men who previous to the entrance of the talking picture, earned their living by playing in the theatre. In most instances they can be prevailed upon to play if they can see half a chance for a good orchestra and even a modicum of money in sight. Besides these professionals there are always a number of "amateurs" who can do really good work if given the opportunity.

By and large it is usually less difficult to find the material for a good orchestra than it is to avoid the pitfalls and errors of organization and ways and means of creating the vitally necessary public appeal. These trials and errors, risings and failings of minor orchestras are their common histories, with the casualty lists in former years the largest and most prominent parts of these histories.

Generally the things to avoid can only be learned by the individual experiences of these orchestras, but due to the sudden and almost phenomenal revival, from a former series of failures, of the Grand Rapids, Mich., (which I conduct) and other orchestras, I am venturing to give some advice which has borne fruit here.

A CONDUCTOR'S MISTAKE

I feel strongly that the failures of many minor orchestras are due to the conductors, well meaning though they may be, and less to indifference and lack of local appreciation than is presumable. You will pardon personal reference—when I use it only as a means of illustration.

My association with the Grand Rapids Symphony Orchestra dates from 1923 when I went to that city to make it my home.

For a period of three years the orchestra and myself worked tremendously to create a permanent audience and to attract the wealth of the city to our support, the two things an orchestra most needs besides musical intelligence and development. That the orchestra made musical progress has been admitted, but my first mistake was in program building. We played programs that any major orchestra could have played with credit, and I expected a community of 180,000 persons (where the elect lovers of the great works rate a lower minority than in the large centers) to listen to works they would prefer to hear played by the Chicago

A CONDUCTOR'S EDUCATION
It took me two years to get the other fellow's viewpoint. This seemed to me a particularly painful process. I told myself full often that any community that would deliberately permit a good orchestra to die was not deserving of one in the first place. I was well rid of the whole venture. But I was also unhappy. Actuated by the causes that beset most musicians, I kept searching quietly for ways and means of reorganizing the orchestra and reestablishing it permanently.

The hardest place to look for possible error is in one's own efforts, and conse-

organization I have always found to be courteous and cooperative, defrayed the incidental expenses of giving the first concerts of the reorganized orchestra as a gift to the public, during Christmas week, 1929.

A few years before I would have been ashamed to conduct the program we played that night, but after experiencing the tremendous reaction of that audience as they listened to the things they wanted to hear, and their constant loyalty to the orchestral cause since, I am humbly grateful—nothing more. The fact that we have played all concerts to sold out houses ever since that memorable evening, speaks for itself.

GRAND RAPIDS RESPONSIVE

From that time to this our audiences have played an important role in picking their own programs by the "request" method and each season has seen a desire for finer and better orchestral works. During all of the time this method has operated in Grand Rapids not one downright cheap bit of music has been called for by a single person.

I realize now that the impulse common to most artists, to do "big" things, only brings big results when that impulse is productive of the most good for the greatest number.

A conductor can become utterly selfless in his relation to his orchestra and the public he serves without losing one jot of his "personality" or his ability to lead and direct. For what else is he intrusted with an orchestra, if not to direct public trends in the appreciation of music? He most certainly has no right to use a public orchestra as a stepladder for his own vanity and ambitions.

A conductor, nay every conductor, should realize that first and above all else he is a teacher and he should not shrink from nor should he negate such a realization. He is privileged to teach according to the community in which he finds himself. He should be conducting by virtue of his greater understanding—does any great teacher do less?—but he should know that to teach well he must give his musical wares only as they can be assimilated and wrought into the conscious love of beauty manifest in his auditors. As he educates his hearers, he can gradually play works more to his own artistic satisfaction and he will then have the added inspiration of playing to the very audiences he has guided to the heights with him. What a consummation!

When such conditions are created around any orchestral problem, it must be solved. Few philanthropists will resist the appeals of an organization that is satisfying a public need when that public is eagerly and avidly demanding more and more of such satisfaction.

FINANCIAL CONSIDERATIONS

Another point of selflessness that should be practiced by every conductor trying to develop an orchestra in a minor center is in his financial attitude toward his orchestra. The depraved parent permits his child to work, that he may reap the rewards at the expense of the child. Why should you expect to enrich yourself at the expense of your orchestra? Get the men in that orchestra paid first for there is nothing more impotent than a conductor without an orchestra, and it is my firm conviction that there is nothing just in the arrangement that permits a conductor to draw a vast salary, while his orchestra is lucky to have a wage scale average of seventy-five dollars per week. I make no exceptions to this for any conductor in any city. Any good conductor benefits more from his position than his men, even if he were paid less than they.

I believe that the aura of regality which seems to surround certain of the "great" conductors, is false, unjustified, misleading and self-assumed. It is a deplorable situation that would soon pass if the true perspective of conducting in its finer sense of "leading," were suddenly grasped by all conductors and all audiences.

It is an old axiom that if the truth in all things is discerned, the material rewards will take care of themselves. It is no different in the building of an orchestra.

The minor symphony orchestras have a definite and important place in the cultural and economic scheme of this country. They might become even more potent than their select major cousins, which they could outnumber ten to one. But this point is only significant in that by the very manner in which they must operate to win success and support, they have to appeal to the great masses of humanity who most need their specific services. By rendering this definite service in a definite way they justify their existence and contribute to the progress of humankind.

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THE GRAND RAPIDS SYMPHONY ORCHESTRA

or Detroit Orchestras. The bald old catch relative to the "prophet who is without honor," still holds.

There was a potential audience, large and enthusiastic in town that would have enjoyed to hear an orchestra play, but not what we were playing. I failed to realize that then. (If you think that people are going to support an orchestra because in your pardonable zeal you think they should, you are mistaken.) People will support anything they are interested in and really want, but if they are not interested, no amount of idealized argument is of avail.

When certain of my friends suggested that the lack of public appreciation might be due to the type of program we were playing, I was unimpressed. I knew what an orchestral program should be but I had

quently, I got to that point last. I had to admit that the love of music was not dead. The very people who rejected us, flooded their homes with the music of the radio, some good and some bad, but still, music. Public school musical organizations were flourishing and hosts of private pupils were engaged in study. The truth finally dawned upon me that there is more than one opinion as to what constitutes an evening of musical entertainment—and in Grand Rapids, mine was the wrong one.

While I had been perfectly sincere in building imposing orchestral programs, I probably appeared selfish and inconsiderate to my audiences in refusing them the things they really might have enjoyed. After thinking about this and other matters for a while, and with a real desire to be of some aid to

In Praise of Music

Music alone, of all the arts we know
Has pow'r to disassociate the mind
From bonds of circumstance, or time, or space;
Not bound by walls of man's dull fashioning,
It soars, transcendent, to the very door
Of Heaven, whence it comes and whence it goes.
Music alone can plumb profoundest depths
Within the soul, or stir the lonely heart
To wordless ecstasy and wistful throes,
Responding to a wakened memory
Stern mastery has banished with youth's tears.
All moods of life are mirrored in its voice;
No humblest creatures cowed by poverty,
But he may share with kings this gift to man.

—LILY STRICKLAND.

to live a few years more to discover that tradition in one community can be positively poison in another.

My second mistake was to make the price of admission equal to that of symphony concerts elsewhere. Here we were then, trying to sell ourselves to folk who were not particularly interested in what we were offering, and charging them too much even if they had been interested. Inevitably after three years of struggle against such self-created odds, we added our name to the list of defunct orchestras.

musicians no longer employed in the theaters, I set about the building of another orchestra.

This time a new policy was to be followed. This was to be a people's orchestra, an orchestra for everybody, and every program was to contain something that could be enjoyed by each class of listener. It was so announced in the papers. With popular programs and popular prices, there was only support to be found. The local press played up the idea on the front page eleven times in two months. The Musicians Union, an

IN NEXT WEEK'S ISSUE:

HIGHLIGHTS ON SAINT-SAENS' ESSAYS, by Arthur Hartmann
THE CAFE SINGER, by Juliette Laine

THE PLIGHT OF THE GERMAN OPERA HOUSES

By DR. HANS HEINSHEIMER

(Editor of *Musikblätter des Anbruch*, Vienna)

THAT the German-speaking countries—meaning Germany, Austria, and the German-speaking part of Switzerland—have in the course of recent decades developed a type of theater which is unique in Europe, and indeed in the world, is perhaps a well-known fact. In these countries alone there exists the basic idea that the theater forms a part of public cultural life. Here, and here alone, the public authorities, meaning the central government, the provincial governments and the municipal authorities, have adopted the principle that the maintenance of high-class theaters is no less essential than the existence of universities, colleges or hospitals. Only in these German-speaking countries, then, does there exist the principle of a theater supported totally by state or municipal funds, a theater conducted on a non-profit basis, in fact conducted on the preconceived idea of losing money in the cause of art.

The idea of the "public theater," lively and strong as it was before the world war, has become immensely intensified in the post-war period. Prior to the war, the responsibility for the maintenance of the state theaters rested with the emperors, kings, archdukes and reigning princes of Central Europe. With the overthrow of monarchy in Central Europe and the establishment of a democratic government, this responsibility passed automatically into the hands of the people themselves. The Court Theaters became State Theaters, and what is more, the larger and smaller provincial cities began to vie with the State Theaters in their endeavor to establish high-class municipal playhouses.

structed Linden Opera (the cost of rebuilding it was \$1,500,000) and the so-called Kroll Opera, devoted largely to experimental

on their public theaters during the year 1928 amounted to 60,000,000 marks, or \$15,000,000!



Echt photo

THE OPERA AT KARLSRUHE
a historical old theatre made famous by Felix Mottl, who acted as general musical director there for many years.

Since then the figures have steadily declined. Here are a few examples illustrating the recent development in three important German playhouses: Frankfort invested 3,000,000 marks in 1928, 2,700,000 in 1929, and 2,100,000 in 1930. Cologne expended 2,600,000 marks in 1928, 2,300,000 in 1929, 1,900,000 in 1930, and 1,600,000 in 1931; Leipzig 1,800,000 in 1928, and 1,200,000 in 1931. The total expenditure of the German public authorities in making up the deficits of their theaters in 1931, was 35,000,000 marks, as against 60 millions in the year of bliss, 1928!

These curtailments were, of course, caused by the beginning of the world crisis. And owing to the same cause, attendance in the theaters began to fall off. The result was further curtailment of expenses, achieved by reductions of the artists' fees. These reductions run up to 40, 50, and even to 60 per cent of the fees paid to artists in 1928. In spite of such economy the financial results became more and more unsatisfactory until now, with only limited subventions to back them, the theatrical managers have had to think of "business necessities." They have taken refuge in "light art," or, in other words, operetta.

Statistics are interesting here, too. The average number of modern operettas produced by fifty big and important German State and municipal theaters per month was 202 in 1928. In 1931 this average number had increased to 424! Correspondingly the operatic "first-times anywhere," which numbered 60 in the year 1928, was 43 in 1929, 30 in 1930, and only 24 in 1931!

These figures tell a story. They mean a

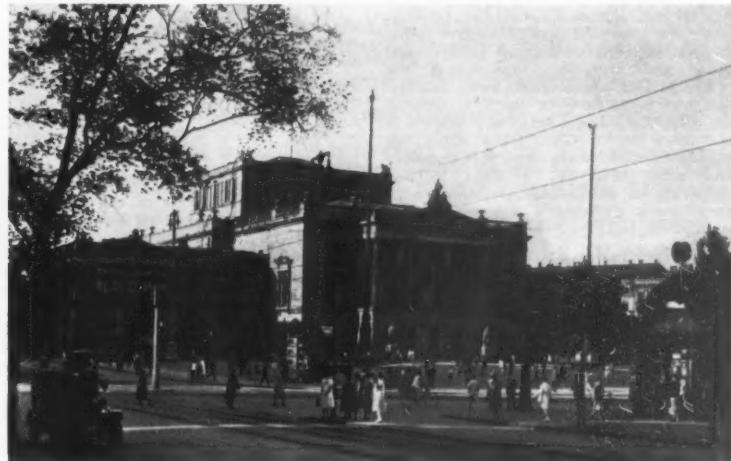


Echt photo

MUNICH NATIONAL THEATRE

A competition began which is perhaps without parallel in the history of art. The Golden Age of the theater, of grand opera and of dramatic art, seemed to have arrived. The year of 1928 marked the climax of this feverish activity, a record-breaking year in every respect. Berlin alone opened two new opera houses within that year: the recon-

work. No less than sixty new operas had their world premières in Germany within that one year. Duisburg, a middle-sized city in the Rhine district, expended \$500,000 on an operatic festival which within one week brought out no less than twelve operatic world premières. The total amount invested by governmental and municipal authorities



Paul Faulstick photo
A TYPICAL GERMAN PROVINCIAL OPERA HOUSE—THE LEIPZIG STADT-THEATER

This sum being apportioned to 101 public theaters (that was the number in 1928), means an average investment of about \$150,000 for each theater. During the preceding season the corresponding amount had been \$11,000,000. Thus 1928 was a record year in the history of the German theater.

complete change of policy on the part of German subsidized theaters. These theaters are now no longer temples of art devoted to a cultural mission: they are more or less veiled "business theaters," like the theaters of France, or England, or even the theatres of America.

RADIO ADVENTURES OF AN OPERA SINGER

How the Microphone Substitutes Crooning for Bel Canto

By ALMA DOLENTE

DISCOVERING THE CROONER

I found upon further investigation, a great vogue for untrained singers with small voices who just whispered into the "mike"; hummers and crooners, who neither by natural bent nor by training were considered singers, had overnight become the popular and approved vocalists. Mere sweet wisps of sound, finding re-birth at the hands of the radio control-man who gave them power, were sent broadcast o'er the land. Such was the singing of the day. The almighty "mike" had uttered its edict and opera-singers, translating the hand-writing on the wall, were declaring that the end of opera-singing had come. Some singing teachers got busy, studied the new conditions, modified their ideas, revised their methods and prepared to serve the new god. A great many teachers now advertise "specializing in radio technique."

This new medium of reaching out to an audience provoked a revolution that was most disheartening to the trained, professional singer. My own experiences were discouraging enough: with a cultivated voice, an operatic training, a repertoire accordingly and exclusively operatic and classical, it seemed all wrong from the up-to-date requirements-standard set by radio. For the vast radio audience loving its "crooners,"

also loved their popular ditties and jazzy tunes.

With these facts in mind, it became rather an ordeal and a venture of dubious success, for me to essay a broadcasting job. I found that at best the trained singer with his better bag of songs, was generally relegated to secondary programs on most radio stations, excepting of course where a famous name or a great favorite was allowed privileges to indulge in higher musical fare.

Thus my first radio broadcasting was fraught with much misgiving and nervousness. Singing was no longer a matter of interpreting a composer's song, a poet's words; not an emotional, cultural and artistic experience for the performer and his listener, but a rendition stilted and studied with an ear to pleasing the attending engineer in the control-room; or more simply to "suppress the voice and please the mike."

BACKWARD STEPS

Once, I attended the broadcast from the station studio, of a very popular hour and although I sat near the singers, I could scarcely hear them. It was an evening concert delivered almost in silence. And yet at the other end, incredibly enough, I knew these bits of vocal sound, feeble and insignificant here, were issuing forth full and

agreeably to the majority of the radio audience.

I found it quite difficult in my own case to produce songs in that stifled and suppressed manner and after several vain efforts resumed my original style of singing: it was either this or to learn the new technique of producing tones in lessened and miniature volume and style. But since continuing in the first proved insufficiently remunerative, I decided to prepare myself for the other. So I withdrew, accepting no offers, seeking no engagements, and diligently put myself to the task of overhauling my singing method. After many months of labor and with the help of a colleague who had proved his radio worth, I was ready.

My ample voice was now a thread of soft, sugary sound. The high tones formerly considered rich and powerful, and more penetrating as the scale ascended, were now reduced to conform as nearly as possible to the weaker and less brilliant middle and low range, such as characterizes the average soprano voice. Lo, the opera-voice was now a radio-voice, although a better description would be that it was now a good, "ordinary, parlor voice."

ART APPEARS AGAIN

And even while one singer was busily and humbly engaged in her own transformation, a most unlooked-for development oc-

(Continued on page 32)

"The delicate ear of the microphone does not lie," he said; "it reveals not only every flaw, but requires a special type of voice and its own particular technic. One either has or has not a 'radio voice.' (This seemed to be the stunning truth.) Moreover, the training of an opera-singer with its sweeping style of delivery often deranges the intricate radio mechanism and certain high tones blast the instruments."

Amsterdam Greets Monteux

and Bids Flesch Farewell

Rosenthal, Toch, Casella, Elly Ney and Prokofieff Heard With Orchestra — Novelties Good and Bad — Chaliapin Sings Boris

AMSTERDAM.—Poignant interest was added to the first orchestral concert of the year by the fact that it welcomed Pierre Monteux for the second half of the symphonic season and also bade a regretful farewell to Carl Flesch, Hungarian violinist, who is retiring from the concert platform. He took leave of his loyal and enthusiastic Dutch supporters in a characteristically distinguished and noble performance of Brahms' violin concerto. Monteux completed the program with fine readings of the Leonore overture and d'Indy's second symphony.

MANY ORCHESTRAL PIANISTS

Except for Flesch and Zoltan Szekely, who introduced a new violin concerto by the young Dutchman, Guillaume Landré, (a piece so devoid of thematic interest that even deft orchestration and Szekely's masterly playing could not save it), the soloists at the orchestral concerts have all been pianists so far. Moriz Rosenthal, that Titan of a vanishing era, roused his hearers to the highest pitch of enthusiasm with a monumental reading of Chopin's E minor concerto; while in direct contrast to him was Ernst Toch, with his modernistic urge expressing itself in a new piano concerto, in which he was the soloist. Contrary to his colleagues, who for the most part have returned to the small orchestra for their medium, Toch requires an exceptionally large one. With it he achieves amazing effects both in volume and originality of scoring.

Another modernist was Alfredo Casella, who, in his triple capacity of pianist, conductor and composer, monopolized the greater part of one program. His Scarlattiiana was heard here for the first time on this occasion, but not very well liked. A suite from his La Giara fared better, but there are other works by this composer which seem preferable. Monteux' spirited conducting of Mendelssohn's Italian symphony was a particularly welcome part of the concert.

Elly Ney was extended the most cordial of

greetings when she came to pay her annual visit and gave a masterly performance of Brahms' B flat major concerto. At her recital a few days later she again delighted her hearers, especially with Beethoven and Bach.

PROKOFIEFF AND CHALIAPIN HEARD

A Russian program occupied one evening at the Concertgebouw. Here Prokofieff played his first piano concerto and conducted his suite, Pas d'Acier. Moussorgsky's Night on the Bare Mountain and Stravinsky's Petrouchka were left in the able charge of Monteux, who directed with great élan.

On the preceding evening, the performance of Moussorgsky's Boris Godounoff by the Wagner Society was an event of extraordinary interest. Chaliapin in the leading role headed a company of soloists and chorus chosen from the Paris Opera. The Concertgebouw Orchestra, under the baton of the Russian conductor, Michael Steinman, provided the instrumental music, and the production as a whole was on the level of perfection which we have come to expect from the Society.

A PHENOMENAL QUARTET

The Vienna String Quartet, an organization which might well be called phenomenal, gave a most interesting program at their recent recital; it comprised the Haydn Lark quartet, Fünf Sätze für Streichquartett, op. 5, by Anton Webern; Lyrische Suite by Anton Berg; and the Tod und das Mädchen quartet by Schubert. They were all magnificently played, and from memory. This was ideal chamber music beautifully performed.

E. VAN GEUNS.

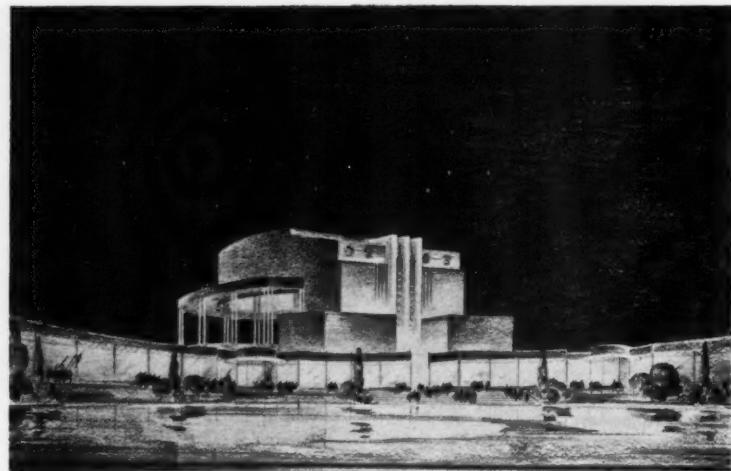
Associated Music Teachers' League Meets

Ernest Ash, president of the Associated Music Teachers' League of New York, introduced Paul Jellinek, vice-president, as chairman of the January meeting at Steinway Hall. Newly elected officers were installed, following which Etta Hamilton Morris, Jennie Buchwald, Charlotte Lund, and Mmes. Bowman and Sheath made addresses. Clara Edwards, composer-pianist, accompanied two groups of her own songs, sung by Ralph Girard, tenor. Sigmund Spaeth gave musical monologues. A buffet supper closed the evening.

At the February meeting of the league there was a Round Table discussion, and Charles Crosley talked on Music for Boys.

Mozart the Academician

STOCKHOLM.—Our Theatre Museum has secured the painting of Mozart unearthed in



FRONT ELEVATION OF THE PROPOSED MUSIC GROUP OF A CENTURY OF PROGRESS, CHICAGO 1933 WORLD'S FAIR.

The music auditorium is shown in the centre, with the smaller exhibit buildings on either side. The hall will seat 4,000 and have a stage accommodating an orchestra of 100 and a chorus of 600.

Italy during the war by Henri Prunières, Parisian music critic. The picture shows the fourteen-year-old Mozart, receiving a diploma from the president of the Bologna Philharmonic Academy, of which the youthful genius was elected a member in 1770.

T. P.

Concerts in Dublin Show High Quality

Supervia, Petri and Huberman Win Notable Successes in Recital

DUBLIN.—Even while in the throes of the general election, Dublin's musical activities continue to fulfil the promise of the earlier part of the season. Before Christmas there was Paderewski; then Conchita Supervia at her best (proving indeed as resplendent as her resplendent name; in every way a well-endowed señorita). Herr Brase, with his Philharmonic Society, specializing largely in Wagner, was heard also in his own Irish fantasies; and—a seasonable incident—Handel's Messiah, a work which, it will be remembered, first saw light in Dublin.

Recitalists, too, have been distinguished and numerous. Egon Petri (who scored a rousing success), Arturo Bonucci, the Pro Arte String Quartet, the English Ensemble, the Prague String Quartet, and John Coates—not quite the John of old, but nevertheless, glowing with a ripe artistry.

HUBERMAN CONQUERS

Bronislaw Huberman gave two concerts at the hall of the Royal Dublin Society.

He had not visited Dublin before, but his fame had come before him. Briefly, this marvelous visitor was greeted as a wonder. He is scholarly in his readings; his technic seems faultless; and all his readings were charged with the magnetism of an interesting and serious personality.

At the afternoon concert he played Handel's sonata in D major; Brahms' sonata in G major, op. 78; adagio and fugue in G minor (Bach); and lastly the Kreutzer sonata (Beethoven). The evening program comprised the sonata in C minor (Beethoven); Chaconne (Bach); Mendelssohn's concerto; and a most interesting feature, La Fontaine d'Artheuse (Szymanowski).

A SEASON OF OPERA

The Carl Rosa Opera Company opened a season of opera the same evening with The Tales of Hoffmann.

M. F. LINEHAN.

Lajos SHUK

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GOLDSAND

Viennese Pianist

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—Boston Evening American.

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WITH THE

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"A new pianist and a 'new' concerto made a deep impression upon the audience. Goldsand's technique is unusually supple and clean cut, buoyant and graceful. Both hands are equally sure and firm. His sonorous, transparent voicing of bass parts was as musicianly as his solos and runs. His sense of rhythm is virtually impeccable. But what impressed above all was his unimpeachable style. Not only did he play with the clarity and evenness requisite in 18th century music; he imparted to the melody the long outline and the subtle shades of dynamic emphasis, which brings out the real Beethoven character. Goldsand without doubt is a serious and very honest musician."

—Boston Globe, Feb. 16, 1932.

"A highly self-possessed but absorbed pianist, he played with a clarity and a clean articulation which fully accepted the pianoforte as a percussion instrument and achieved melodic coherence through careful tone-gradation rather than by the merging and overlapping of successive tones. In general, his playing combined sensitiveness and grace with a fine sanity which appreciated but did not linger unduly over detail at the expense of the whole design. He has an excellent feeling for rhythm and agility which remains under control. He made much of the lovely finale. He was very warmly applauded and recalled four times to the platform."

—S. S., Boston Herald, Feb. 16, 1932.

"Two matters that relate to the concert especially intrigue the reviewer. The first is the remarkable playing of the pianist, Robert Goldsand, and his discerning choice of a rarely heard piece. His technic is of that cleanliness for which modern pianists are noted. His tone is one of purest beauty. His way with his music is that most to be admired, which exalts justice above mere emotion, which leads one step by step along with the composer rather than making one feel that one has had something done to him by the composer through the medium of the artist. This modern way, which is eminently Goldsand's, is surely the one of the most complete and enduring satisfaction."

—A. H. M., Boston Evening Transcript, Feb. 16, 1932.

"For some strange reason, this charming work had never been played at a Boston Symphony concert. One was all the more grateful to hear it given such splendid treatment by Goldsand, whose performance was marked by extraordinary rhythmic vitality, unerring and sensitive command of the slightest gradations in tone and a technical dexterity that enabled him to present everything with the utmost clarity. Here was an exceedingly musical player offering the music for its own sake, without thought of self-display. Combine this with a beautiful accompaniment by the orchestra under Koussevitzky, and you have the result—a performance of a concerto rarely matched in the eight years of the Russian's régime in Symphony Hall."

—Moses Smith, Boston Evening American, Feb. 16, 1932.

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February 27, 1932

NEW YORK CONCERTS

FEBRUARY 15

Beethoven Association Georges Enesco's first appearance in New York for several years occasioned a warm demonstration when the violinist-composer was greeted by a large number of Beethoven Association subscribers at Town Hall. The visitor performed his part in the three works offered during the evening, including his own second sonata, op. 6, for violin and piano, a composition which mirrors the poetic qualities of the creator. The sonata, played with the distinguished collaboration of Carl Friedberg, reconciles the noble musical message of the composer with a free-style, quasi-modern harmonic dress which serves as a setting for authentic material. This material is honest and lofty, consequently the gentle modernisms seem normal and unaffected. The profound musicianship of Enesco and Friedberg in this sonata made the performance a notable event.

With the cooperation of Felix Salmond, cellist, and Egon Kornstein, violist, the Brahms C major trio, op. 87, and the Fauré quartet, op. 15, No. 1, were presented. The luminous tone of Salmond's cello, the effortless ease of his technic, the outstanding artistic merits of Kornstein—a performer of exceptional gifts—combined for ensemble playing of fascinating unity.

The audience gave keen evidence of its delight.

FEBRUARY 16

Muriel Brunskill Unknown to New York's concert-going public until this afternoon, Muriel Brunskill, English contralto, made her local débüt at Town Hall. Heralded as a singer of exceptional accomplishments, Miss Brunskill occasioned considerable interest both by the quality of her singing and by the unusual novelty of her program.

Muriel Brunskill came from England expressly for the Cincinnati May Festival (1931).

She chose for her present program the following, divided into three groups: Recitative and aria (*Awake Saturnia, and Hence Iris, Hence Away*) from Handel's *Semele*; Che Faro from Gluck's *Orfeo ed Euridice*; Am Strom, *Die Liebe hat gelogen* (Schubert); Wie rafft ich mich auf, Röslin dreie (Brahms); Zur Ruh, *Der Freund (Wolf)*; Nachgang, *Befreit, Cácilie* (Strauss); and an English section: *Silent Noon*, *The Watermill* (Vaughn-Williams); As I came over the Grey, Grey Hills, *Across the Door* (Arnold Bax); *Immanence* (Rutland Boughton); In the Garden of the Seraglio, *To Daffodils, Spring, the Sweet Spring* (Delius).

As naturally would be expected from a singer best known for oratorio work, Miss Brunskill's voice is powerful, capable of generous volume, and effortlessly projected. Her fortissimo tones prescribe a resonance of swelling richness and tuneful immensity. The contralto range is effective throughout its compass; Miss Brunskill's pianissimo equals her louder notes for effect. There is musicianship in everything this singer at-

tempts, and a deep understanding of the literary implications of texts.

The group of German songs and the not-so-familiar English lyrics were addressed to a sizeable, enthusiastic audience with purposeful penetration, well-wrought and decidedly convincing interpretation. Especially in the former group did her rich, voluminous tones tincture each implication of the poet and the musician with the exact degree of lustre or sombrosity as the changing mood required. Her German diction is admirable. This was a truly significant and stimulative recital, tremendously enjoyed and applauded by the auditors.

Accompaniments of precision were supplied by Edwin McArthur.

Musical Art Quartet There was little enough in the Town Hall program of the Musical Art Quartet to offer the music lover unalloyed delight. Alexander Tansman includes abundant skill and modernism in his Triptyque, but the work leaves no impression save emptiness, although there are passages within its structure that are attractive. Its weakness is lack of unity in style and mood, which gives the impression of absence of genuine development and effective form—though it is quite possible that the analyst is able to point out both of these essential features.

The same criticism applies to the new quartet by Efrem Zimbalist. Its first movement (*Fantasi-Moderato francamente*) is far too long for its substance, and includes every idiom from the romantic to Broadway; the third movement (*Romanza-Andante con moto*) is of moderate length and contains some attractive melody, but the tunefulness, again, is not of the kind best suited to serious chamber music. The outstanding part of the work is the brief and joyous Scherzo, in genuine quartet style. Buoyant and effective also is the finale (*Moto perpetuo*), even if it seems to be chiefly a violin solo accompanied by the other strings—and beautifully played it was by Sascha Jacobson! Mr. Zimbalist was in the hall to acknowledge the long applause which greeted his work.

Be it said, that there is so much real beauty in this quartet that it would be worth the time and effort for the composer to carefully revise it, get it into more compact form and shape, and eliminate its inequalities. It gives evidence of so much invention and so real a sense of beauty, that it would be a pity if it were shelved because of possible haste in preparation.

Comparisons are odious, but sometimes all too obvious, as they were on this occasion with regard to the Tansman and Zimbalist works in juxtaposition to the Ravel quartet, an example of structure, form and unity of content. Here careful workmanship free from experimentation makes itself felt in every movement, every measure, and the whole, though not perhaps deep, is a delight to listen to, especially when it is played as by the Musical Art Quartet. This organization has established itself so firmly in public estimation that comment upon the excellencies of its performances seems su-

perfluous. Among quartets it is, however, notable for the beauty of its tone. All four instruments produce a warm and luscious sonority that is, in itself, a joy, and the ensemble presents at every turn new and scintillating facets that never fail in their projection of deep emotional intensity.

The audience was large and enthusiastic.

Gregor Piatigorsky A huge and enraptured audience gathered this evening at Carnegie Hall to hear Gregor Piatigorsky, Russian cellist, in recital, the fifth event in Columbia Concert Series. His difficult and engrossing list of works included sonata in D minor, Andrea Capore (18th Century Italian cellist); sonata in E minor, for piano and cello, Brahms; sonatine, Weber; Pulcinella Suite on themes by Pergolesi, Stravinsky; Melodie, Debussy (repeated); Habanera, Ravel; Intermezzo (from Goyescas), Granados; and the popular Zapateado. To this printed program were generously added six encores.

As when he appeared as soloist last month with the New York Philharmonic Symphony in New York and Brooklyn, the artist manifested luscious tonal warmth and depth; musicianship and poetic interpretation; and admirable technical skill. The polished style of Mr. Piatigorsky's performance on this occasion justifies the place of honor which he holds as a cellist.

Piatigorsky published an understanding and piquant delineation of the Capore piece. His version of the Brahms sonata was characterized by deep insight for the composer's intended effect. In the Weber sonatine the cello tone was rich and mellifluous. His arrangement of the Stravinsky is well suited for cello, and all of the movements were excellently performed; especially the tarantella and the serenade, replete with exquisite imagery.

At the end of the program, scores of auditors milled down the aisles to the platform, took up their stand at the artist's feet and remained there listening to and applauding the numerous encores. Emanuel Bay was the accompanist, and the pianist in the Brahms sonata.

FEBRUARY 17

Rudolph Ganz Well-known and esteemed as a musician of considerable worth, sagacity, and artistic stature, Rudolph Ganz appeared at Carnegie Hall—before a warmly appreciative audience which gathered to hear him in the capacity of concert pianist. Mr. Ganz is equally at home conducting an orchestra.

It is difficult to determine whether he is most capable with the baton or at the keyboard, so well does he handle both media and so seldom does he display a particular favoritism toward either. Earlier this season Mr. Ganz had appeared here as conductor of the National Chamber Orchestra, which newly founded organization enables him to add to interpretative laurels gained in his former association with the St. Louis Symphony and other orchestras.

Mr. Ganz's program was built with an eye to variety, yet remaining close to the beaten tracks of piano music. Beethoven's sonata in E minor, op. 90, and Rondo a Capriccio, op. 129 (*Fury Over a Lost Penny*), opening the program, saw intelligent and contemplative interpretation displayed with digital skill as well as pedal dexterity of more than

usual effectiveness. Schumann's Symphonic Etudes (heard too many times this season) revealed playing of deeply matured and resourcefully seasoned order. A group of Scriabin pieces: six études by Chopin; two legends of Liszt; Prelude in G flat major (Blanchet); Scherzino (Ganz); and Ornstein's *A la Chinoise* (dedicated to R. G.), in addition to the usual number of eagerly received encores, completed this well-played array. The listeners were consistently enthusiastic.

Beryl Rubinstein An American pianist and composer gave a recital at the Juilliard School in the afternoon and made an excellent impression. His name is Beryl Rubinstein and he was born in Athens, Ga. At present he is head of the piano department of the Cleveland Institute of Music and also a composer. He played his Three Dances on this occasion.

The program opened with sonatas by Haydn and Beethoven and included Faure's thirteenth nocturne; Debussy's Serenade Intermittante; Albeniz' El Albaicin; Stravinsky's Étude in F sharp; The Ruined Water-Castle at Djokja, from the Java Suite by Godowsky; and Ravel's Alborada del graciioso.

Mr. Rubinstein's own Three Dances—Gavotte, Sarabande, and Gigue—are comparatively new and are dedicated to Ernest Hutcheson. They are brilliant modernizations of the old forms, and the Gigue is an Irish reel, as one judges by the whole-tone drop of the triad and tune of the principal theme. All three dances are the work of a composer who knows exactly what he desires and has the gifts and the technical skill to carry out his intentions without excessive modernism, even though the harmonic and contrapuntal structure is that of our own day with idiom quite individual. For these works Mr. Rubinstein was most enthusiastically applauded.

He is an interpreter with feeling, communicative personality, and intelligent conception.

There were several encores, and a complimentary gathering of fellow artists on the stage after the recital.

Adele Epstein Adele Epstein offered her annual program of coloratura soprano songs at Town Hall this evening before a friendly audience. She assembled together Rossignols Amoureaux, Rameau; Star Vicino, Salvator Rosa; Rondo alla Turca, Mozart-Aslanoff; Variations on Souvenir de Moscou (after Wieniawski), Aslanoff (formerly conductor of the Russian Imperial Opera); In the Corner and Evening Prayer (from Infantes), Moussorgsky; Snowflakes and the Snowdrop, Gretchaninoff; an air from Les Noces de Jeannette, Massé, with flute accompaniment by Ellis McDiarmid; Gavotte, Popper (arranged by Aslanoff, first performance); and the favorite O Stelle Amate, air and variations, Proch.

Miss Epstein possesses a flexible voice, and her diction is praiseworthy.

The artist was the recipient of numerous floral bouquets and baskets; and she was en-

(Continued on page 16)

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Herald Tribune, December 2, 1931

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TORONTO

Globe, February 1, 1932

"Two English pianists won enthusiastic appreciation in Toronto when Ethel Bartlett and Rae Robertson stirred the Hart House audience to interest and rapture by the beauty and musicianship of their team playing; numerous recalls, encores, repetitions, and request numbers featured the memorable program so deliciously performed by these noted artists."

Daily Star

"Ethel Bartlett and Rae Robertson are now the world's finest duo-pianists. Their performance exceeded their advance notices. Nothing nearer perfection could be imagined than the music they produced from the two grand pianos, cunningly contrived, with one lid up, to resemble one super-piano with two keyboards and six legs. From every angle—rhythmic, unison, harmonic, fusion, melodic—climax, picture and drama—these artists were nonpareil. A staid audience lost its decorum. Encores were almost a recital in themselves."

Mail and Empire

"Of all the ensembles of musical art which have been heard in Toronto, none has been more interesting than the two-piano performance by the noted English players, Ethel Bartlett and Rae Robertson."

Telegram

"It was refreshment and joy to listen to two such charming and gifted artists as Ethel Bartlett and Rae Robertson who presented a recital of music for two pianos in the Hart House Theatre. The audience continued to recall them and they responded most graciously with encore after encore. They play brilliantly together—in complete accord, but though of so high degree is their virtuosity, perhaps first of all one thinks of them as joyous players. They play beautifully because they cannot help playing beautifully. It is many a day since two such vibrant beings have been heard here together on a concert stage."

BOSTON

Evening Transcript, November 13, 1931

"Such two-piano playing as that of Miss Bartlett and Mr. Robertson one can dream but can hardly imagine as being possible. The ensemble which lies at the basis of it goes much deeper than a mere well-timed playing together. Indeed it seems as if the perfect synchronization were the least of this ensemble. There is not a hint of mechanical playing—so often a comparatively easy means of keeping together. Rhythms were as flexible and as fluid as if they came from a single hand. More, the dynamic and tonal qualities of the two players are so perfectly matched that it is impossible for the sharpest ear to tell where the work of one player leaves off and that of the other begins. Nor can one ever tell which of the two players is taking the leading melodic line of the moment. And lastly, the two are never watching each other. A slight signal at the beginning to insure a simultaneous start, then each player bends gravely over his or her own piano and proceeds as though he were a solo pianist. Thus the team as a playing unit lacks not the slightest attribute or qualification of a single solo artist. With such equipment these two were sensitive, discriminating, persuasive interpreters of the music of their composers."

CHICAGO

Daily News, January 10, 1932

"Excellent playing. They have ideas about the music and such certainty in their ensemble as permits them great interpretative freedom. Can be mettulously accurate when they choose or, if it better suits their purpose, dare enter into the higher realms of spiritual ensemble, where the mere synchronization of the fingers is not important. Eclectic players who choose rather to reveal the hidden treasures than merely to show forth what lies clearly on the surface. Play with the skill of one and the imagination of two. Made it all interesting, which is the important thing."

Tribune

"Ethel Bartlett and Rae Robertson played music for two pianos yesterday and they did it uncommonly well. They excel in intricate, delicate figurations, and they are entirely in sympathy with each other and the music they happen to be playing. An uncommonly entertaining program in addition to the exquisite performance they gave of it."

Examiner

"The English Maier and Pattison."

American

"The recital was a pronounced success, both artistic and personal. For Mr. Robertson disclosed, besides an interesting and engaging talent, shared by Miss Bartlett, a sense of humor which made his explanatory asides an enjoyable part of the program. The technical accomplishments of this pianistic pair are well known. They play with consummate understanding, and the taste of the subtle and intellectual musician. We liked everything we heard."

This Year's Activities

FEBRUARY, 1931

to

FEBRUARY, 1932

42 Concerts

in British Isles, including Royal Philharmonic Society, London, Promenade Concerts, Queen's Hall Recital, Oxford International Festival, etc.

34 Concerts

in the United States, Canada and Cuba.

10 Concerts

in Holland, including Resident Orchestra in The Hague, Amsterdam and Utrecht.

6 Concerts

in Poland, including Warsaw Philharmonic, Cracow, etc.

3 Concerts

in Switzerland, at the Anglo-American Education Conference.

2 Concerts

in Germany: Berlin and Cologne.

1 Concert

in Paris.

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Spring and Summer 1932, for tours throughout the British Isles, Holland, Belgium, Spain and the Balkans.

February 27, 1932

TURNING BACK SOME OF THE PAGES OF PHONOGRAPH HISTORY

Introducing the International Record Collectors' Club—
Forgotten Voices to Be Resurrected by Unique Phonograph Society—William H. Seltsam Describes Purposes and Aims of New Organization

By RICHARD GILBERT

This department has received an announcement of the formation of a unique phonograph society which will interest many readers. The founder, William H. Seltsam, writes as follows:

"One of the strangest paradoxes of the phonograph business is the accumulation of a vast treasure of records of great historical importance which, when withdrawn from catalogues, only gather dust on the shelves of company vaults. These 'morgues of forgotten voices,' as I call them, have often aroused my curiosity. Why are histories and biographies written about these great celebrities, and photographs displayed, yet the records which preserve their voices, forgotten? Some companies save these matrices; others destroy tons of them because, as they tell us, there is no present-day demand. Having many times questioned this excuse as highly illogical, I made a vow to dig down to the base of the matter.

"To determine the extent of the demand for such recordings I sent letters to typical leading periodicals. The news of this activity spread. Then the fun began. In the deluge I received replies from Maine to California, from Ireland to Manchuria and Australia. Briefly, I am convinced that there is a demand for the historical record. To test my theory more fully I am founding the International Record Collectors' Club, the policy being to unearth and offer special editions of these rarities. The club will be run somewhat similarly to the record-of-the-month plan, with, however, the omission of fees.

"I am pleased to announce that our committee in charge of monthly choices consists of fourteen international authorities on historical records.

"While many rare matrices are being traced in Europe, our first issue will be an American recording which I feel is especially valuable and timely. Most music lovers are aware that the 1931-32 season marks the farewell in the career of Geraldine Farrar. It was my idea to re-issue two of her older recordings, but good fortune showed favors in an unexpected manner. Two ten-inch

recordings of Miss Farrar's voice which have never been published in any form have been found. Both were recorded prior to 1923 and comprise the following selections:

"Der Nussbaum (Schumann), in English, with piano.

"Ouvre Tes Yeux Bleus (Massenet), in French, with orchestra.

"Miss Farrar has given our club special permission to issue these records in a limited edition. The edition will consist of numbered copies, the first 100 to be personally autographed on one of the labels by Miss Farrar. This is Miss Farrar's personal gesture toward making our club a success. Orders will be filled in numerical sequence as received."

To which I desire only to add my benediction. There is a veritable treasure trove of recorded music awaiting such unearthly as Mr. Seltsam has briefly outlined above. Phonographical experience has shown me that many collectors throughout the country are interested to the point of augmenting their libraries of modern electrically recorded works with records of famous voices and instrumental virtuosity of bygone days, regardless of the quality of reproduction supplied by acoustic engravers. There is without doubt a certain fascination attached to recapturing the past. And heydays of musical interpretation are indeed fugitive moments.

A certain essay, Music We Shall Never Hear*, written in Carl Engel's wittiest and most delightful vein, comes to mind. Those of you who recall its engaging fantasy, its poignant humor and cultured erudition will remember such posers as: "Would Orpheus in our day still work his magic?" . . . "What did the trumpets blow which felled the walls of Jericho?" . . . "Did King David, on his harp, use the little finger as well as the others?" . . . "What was it the Children of Israel refused to sing . . . when their captors required of them one of the songs of Zion . . .?" And more recent: "What was the music which Quantz played to Frederick the Great and which is no longer heard?" . . . "How fine was the voice of one, Guillaume André Villoteau, who sang to Napoleon on board the Orient during a night of Mediterranean splendor, an air from Belisaire, by Philidor, prolific opera composer and champion chess player of the world?" But do not let me detain you longer; listen to Mr. Engel's prophecy of 1918:

"Thomas Alva Edison has delivered us into the hands of posterity. We shall stand

*The Musical Quarterly, October, 1918: G. Schirmer, New York.

utterly revealed, from That Chicken Pie to Caruso's Che gelida manina. What will music be like in a hundred years, when the phonographic records of our luminaries, kept sealed in the vaults of the Paris Opera, are solemnly 'turned on'?" *

Mr. Seltsam and his colleagues are unlocking some of these vaults for the edification of a younger generation as well as for a retrospective older one. Now, perhaps, we shall hear the voices of Victor Maurel, Lilli Lehmann, Jean de Reszke, Mattia Battistini, Adelina Patti, Francesco Tamagno and other illustrious singers of a quickly fading era. Or the 1904 recordings of the great Sarasate; in the Zigeunerweisen, perhaps? Or Grieg playing To Spring; or the Joachim interpretations of the music of his friend, Johannes Brahms. What about d'Indy's recordings and Saint-Saëns?

Truly, it would be a shame to lose forever these irrecoverable utterances. To stretch a point somewhat, I would like to quote—as a moral, perhaps—from the concluding lines of René Peter's newly published study of Debussy.

"It is finished! . . . Nothing is left to me of this great friendship but a pile of letters . . . and a small phonograph cylinder on which, a short while before the première of Pelléas [1902] I had recorded the death of Mélisande, sung by Debussy. Alas! by continually invoking its harmonious secret, I have worn out the precious wax—the voice is stilled. Perhaps, one more time, like a dying echo it will be able to make itself heard . . . perhaps it is extinguished for ever and ever. . . . Is there still a bit of the living Debussy there? . . . I do not want to know. . . . Rest tranquilly in your cardboard carton, cherished treasure, so near to oblivion, which is at the same time, the infinite." **

Is there not something insinuating and challenging in the last line of Carl Engel's not too fantastical reflection: "Ah, if one could hear ahead!" ?

**René Peter: Claude Debussy, Librairie Gallimard, Paris, 1931.

Deerfield Academy Wins Contest

The Deerfield Academy Glee Club, already the holder of one prize cup, was adjudged the winner of the Interpreatory School Glee Club Contest at Town Hall, New York, last Saturday evening. Deerfield received 122 points out of a possible perfect score of 200. Pawling School came second; and Riverdale Country School, third. The Riverdale School won the smaller cup for the best original school football song.

Other contestants were: Moses Brown, Horace Mann, Storm King, Puddie, Governor Dummer and Tome. The prize song was Arthur Hall's arrangement of High Barbary. The judges were Prof. Peter W. Dykema (chairman), Channing Lefebvre and Osborne McConathy.

The singing of all the clubs was exceptionally good and showed the careful training of the respective leaders. A. T. Davison's arrangement of Bach's Grant Us to Do with Zeal, with Marshall Bartholomew as director, sung by all the boys, was especially

TO SING CARMEN



COE GLADE

has been engaged by the Philadelphia Grand Opera Company to sing Carmen on April 7. At present, Miss Glade is making a coast to coast concert tour.

delightful; and similarly good results were obtained in the other ensemble songs. A.

MUSICALES

Fay Foster's Chinese Compositions Enjoyed

At the Hospitality Center of Allied Arts, on February 14, Fay Foster presented Magdalene Helriegel in a group of four readings of lyrics by the Chinese poet Tum Nung au Young, and musical settings by Miss Foster. These were: Evening on Pearl River; Tao, the Eternal Way; Friendship; and Fallen Petals. Another of the same series, Immortal Souls, was added as an encore.

Henry Tietjen followed with two songs, also by Tum Nung au Young and Miss Foster: Lotus and Gardenia. He responded to an encore, giving Immortal Souls. Both Miss Helriegel and Mr. Tietjen are artist pupils of Miss Foster. At the end of the Chinese group requests were made for The Song of the Shirt by Thomas Hood, musical setting by Fay Foster; and Miss Helriegel obliged to the pleasure of the audience.

J. V.

Leon Levy's Concert for Young Folks

An enthusiastic audience of over 2,000 school children and a liberal sprinkling of adults, listened to a program by an orchestra of thirty symphony players from New York City, conducted by Leon Levy, February 13, in the series of concerts given at the New Rochelle (N. Y.) Senior High School. The music played offered examples of Slavic influence on musical art, each work being explained by Mr. Levy, who played on the piano several of the themes and described rhythm, form and other details. The program included works by Smetana, Ippolitov-Ivanoff, Chopin, Tschaikowsky, Rubinstein, Rimsky-Korsakoff, and Liadoff among the Slavs, and Brahms by way of contrast. Several instruments were illustrated by members of the orchestra, much to the delight of the children.

These concerts are given under the auspices of the Board of Education. F. P.

Maria Safonoff and Julia Gilli in Recital

Maria Safonoff, pianist, and Julia Mery Gilli, soprano, gave an interesting program of music to conclude the annual meeting of the National Academy of Social Sciences, held at the home of Mrs. Andrew Carnegie in New York. Both artists were well received. Mme. Gilli sang songs of Schubert, Purcell, Mozart, Debussy, Gretchaninoff and Rimsky-Korsakoff; and Miss Safonoff played a group by old Italian masters, and compositions of Chopin, Liszt and Balakireff.

(Continued on page 19)

Hart House Quartet Playing Emil Herrmann Instruments

The Hart House String Quartet, whose picture is featured on the back cover of this issue of the Musical Courier, is shown with the four Stradivarius instruments lent them by Emil Herrmann. The violins are known as the Halir and Prince Broncaccio; the cello, ex Pawle; and the viola, ex Paganini. The quartet is now touring the Pacific Coast.

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LONDON

Morning Post, Dec. 7th

At Wigmore Hall on Saturday afternoon M. Orloff gave a programme of piano music by Chopin. Every now and then one is fortunate enough to listen to piano playing that touches perfection, but it seldom happens, as it did on this occasion, that the privilege extends to a whole recital.

M. Orloff met every demand upon his skill with apparent ease. He was never harried into an excess of tone or a confusion of the texture. Beyond this he made a subtle language of rhythm and gradation, and used it with a wit and wisdom that made everything come right. It was, perhaps, the most musical Chopin-playing that one is ever likely to hear. W. M.

The Times, Dec. 7th

Mr. Orloff is an admirable interpreter of Chopin, of whose works he gave a recital in the Wigmore Hall on Saturday afternoon. He has all the sensitiveness to beauty of tone and to subtleties of rhythm, whether it be in the Berceuse, which needs so much holding together, in the dancing Mazurkas and Polonaise, or in the more grandiloquent manner of the Prelude in C minor. When Mr. Orloff plays one is conscious of immense reserves of feeling behind what he allows himself explicitly to express, and that is far better than reversing the habit of the iceberg so that all but a little is displayed to view. The programme had as its centrepiece the Sonata in B flat minor with two well-chosen groups of shorter works on either side.



LONDON

Daily Telegraph, Dec. 7th

Those of us who went to Wigmore Hall on Saturday afternoon in the belief that even so sensitive an artist as Mr. Nicolas Orloff could have little that was new to say on the perennial topic of Chopin were speedily convinced of our error.

One had only to hear the Andante Spianato and Polonaise—the first work in a programme devoted to the composer—to realise how fresh and individual is this fine pianist's outlook. How aptly he can adapt his style to the mood of the moment he showed time and again in the course of a recital of which literally every phrase gave us some new point of colour or figuration to admire and remember. C. D. G.

Sunday Times, Dec. 6th

At the Wigmore Hall another full audience had assembled to hear Mr. Orloff play Chopin.

With him, music seems to be approached through intimate sympathy with the piano-forte as a chosen vehicle of expression. His touch is of infinite understanding.

No recent Chopin programme that one can recall produced results so gratifying. Beneath the quiet diversity of his handling—even in the C minor Prelude the ear was never afflicted by an excess of tone—were a hundred sensitive reactions fitting for the Berceuse, a Mazurka, the throes of the B flat minor Sonata, and so forth.

It is only three weeks since this musician's success in a more varied programme was here recorded. The two events together prove him a pianist of quite exceptional ability. H. F.

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"**T**HE blond baritone, Nelson Eddy, stole the show... And it was perfectly natural that the hall full of listeners enthused over the warbling of this songster.... They called him time and again for encores, which he graciously and facetiously offered." —*Daily News*

"**I**N this song (De Glory Road) Mr. Eddy spread himself, so to speak, and succeeded by his rendition in creating a furore, which voiced itself in the incessant applause of the audience after he had left the stage." —*Evening Bulletin*

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Lakmé With Lily Pons Scores Lyric Success

Other Operas of the Week at the Metropolitan

(Continued from page 5)

be in the company of a distinguished vocalist.

Lakmé, dedicated to the service of Ganeca, the elephant-headed god of wisdom, sings a duet with her faithful handmaiden, Malika (Gladys Swarthout) while her father departs for a religious festival. As the pair embark on a little voyage on the stream in the background, a party of Englishmen and their ladies appear, nonchalantly breaking down the bamboo gate of the sanctuary. Two officers, Gerald (Georges Thill) and Frederic (Giuseppe de Luca) are accompanied by Ellen (Aida Doninelli) and Rose (Dorothée Flexer) young daughters of the English Governor, and their governess, Mrs. Benton (Minnie Egener).

The intruders in this bit of scenic paradise spy the jewels left by Lakmé, and Ellen suggests that Gerald, her betrothed, make a sketch of these exquisite ornaments, that she might have the pattern copied for her wedding gifts. Gerald remains to perform this duty and he meets the shy daughter of the jungle temple.

The new-found lovers have failed in the thunderstorm to heed the return of Nilakantha and his attendants. Gerald flees but the father has discovered his presence and vows vengeance. In the next act we find the priest and his daughter disguised, so that the father may learn the identity of the intruder. Lakmé sings the Bell Song, promptly stopping all the proceedings on the stage until the audience has subsided; the bayaderes of the temples perform their colorful bits; and eventually Nilakantha gets his man, with an immense knife. Lakmé and her servants bear Gerald to a bower and restore him to good health.

All would be well, but Frederic finds his friend, describes the grief of the forgotten Ellen, dwells on such matters as race prejudice and the like—and the fickle Gerald's passion for the Hindoo maiden thereupon evaporates. Lakmé overhears the chat and she sprinkles deadly poison into the love potion she has concocted for Gerald's benefit. She swallows this brew and the opera is over.

THE PERFORMANCE

Georges Thill was obviously indisposed; it would be unfair to comment on his portrayal under such circumstances. The parts allotted to Ellen, Rose and Mrs. Benton are agreeable but negligible; the roles have been left out of some productions. The interpreters on this occasion were competent. Gladys Swarthout did exceptionally smooth singing of quality. Rothier's French was noticeably clear, that is whenever Conductor Hasselmanns sufficiently subdued his orchestral forces. The conductor paced the opera speedily, and with excellent results, but there were strident moments in the ballet scene. Setti's chorus was notably good.

The costuming and the decor reach a high mark; authentic atmosphere prevailed.

In fact, in the foyer, a Hindoo gentleman was busily circulating pamphlets, "What Is Wrong in India?", but it was plain that this opus had no unkindly implications relating to Mr. Gatti's successful revival.

Die Walküre, February 15

With the exception of Maria Mueller as Sieglinde, all the members of the present cast had been heard previously this season in the roles they essayed at the Monday evening performance under consideration.

Mme. Mueller looked youthful and sang fluently, but with something of shrillness on occasions.

Lauritz Melchior again gave his warm and graphic vocalization of Siegmund, acted with unfailing resource; Siegfried Tappolet repeated his appropriately grim, intensive and tonally resonant study of Hunding; and the rest of the principals were: Göta Ljungberg, once more a beautiful, lissome, and melifluous Brunnhilde; Friedrich Schorr, Wotan; Julia Claussen, Fricka.

The Valkyries Young Ladies' Association comprised Mmes. Manski, Wells, Besuner, Bourskaya, von Essen, Wakefield, Divine, Fletcher.

Artur Bodanzky commanded and coaxed his orchestra with musicianship and tact.

Peter Ibbetson, February 17

Gatti-Casazza's chief operatic salute to this country remains his production of Deems Taylor's Peter Ibbetson.

A familiar cast interpreted the work, the name part again being taken by Edward Johnson, who gave his artistic delineation of the role; Lawrence Tibbett was once more the stalwart uncle, now one of the finest portraiture in the Tibbett gallery; Lucrezia Bori, a vision of grace and a glory to the ear, was the Duchess; Gladys Swarthout did Mrs. Deane, a role which she makes thoroughly her own; Ina Bourskaya ap-

peared as Mrs. Glyn. Several excisions since the original performance have helped the opera. In the first scene of the second act the orchestra sounded over-loud, a fault which obscured the declamation in several other parts. As a whole, Serafin's guidance redeemed the work from possible lapses in the numerous stretches of arid writing. At moments the off-stage choral passages were faulty in intonation. The audience recalled the artists a number of times.

Il Trovatore, February 18

An excellent performance of Il Trovatore was heard on Thursday evening. The general impression was that the principals seemed to be especially in the mood, both vocally and histrionically, contributing portrayals and vocalizations that won individual favor for all the cast.

Mme. Rethberg made a charming picture, and sang with melting loveliness of voice and that sincerity which is typical of her art. Seldom has Martinelli been heard to better advantage. He combined tonal gusto with beauty of delivery, receiving storms of "bravos" during the evening. Armando Bortoli, as Count Di Luna, was excellent in the part. Fania Petrova did Azucena; Tancredi Pasero, the Ferrando. Bellezza conducted.

Tristan and Isolde, February 18

Given as a matinee in the special afternoon cycle of Wagner's works, Tristan and Isolde had its third performance of the season at the Metropolitan. Artur Bodanzky conducted a hearing technically smooth and musically and emotionally impassioned.

The cast had no new additions, but there was a reappearance after a long absence on the part of that always masterful American artist, Clarence Whitehill, in his well known role of Kurvenal. The distinguished baritone on this occasion celebrated the beginning of his eighteenth season with the Metropolitan Opera.

Whitehill's thorough knowledge of the Wagnerian manner in vocalism and action, his authoritative delivery, manly and yet tender impersonation, and superfine clarity and eloquence in projection of the text, made Kurvenal an outstanding element in this performance. The artist enjoyed a personal ovation in the recall parades before the curtain.

Doris Doe repeated her success as Brangäne, singing with artistic handling of her unusually sympathetic voice. Gertrude Kappel, in the Brünnhilde role, gave an acceptable version.

Lauritz Melchior is always a picturesque and ardent Tristan, and knows how to vary, color, and characterize his vocalism so as to make it consistently compelling.

Michael Bohnen was King Mark; and Messrs. Clemens, Gabor, and Wolfe completed the excellent cast worthily.

Tannhäuser, February 20

A seasonal fourth performance of Tannhäuser brought a disappointment to those who wished to hear Goeta Ljungberg as Venus, for the Swedish soprano fell ill, and her place was taken by Dorothea Manski, that versatile artist, who gave a most satisfactory account of the role.

Laubenthal was, as usual, a vivid Tannhäuser, impetuous in singing and action, highly intelligent in projection of text, and handsomely romantic in appearance.

Gertrude Kappel did not efface memories of other sopranos who have set forth the part of Elizabeth in these precincts. She made the musical lyricism heavy and missed much of the needed spirituality in her characterization. Messrs. Bohnen and Schützenhorst, and Editha Fleischer filled other leading roles. Artur Bodanzky conducted.

La Traviata, February 20

Lucrezia Bori, as Violetta, and Frederick Jagel, as Alfredo, were the bright and shining lights of the Metropolitan performance of La Traviata on Saturday afternoon. Both artists brought lusty applause from the capacity audience, well merited for their excellent singing and acting. Giuseppe de Luca, Minnie Egener, Phileine Falco, Angelo Bada, Alfredo Gandolfi (splendid in the small role of the Baron) and Paolo Ananias were the rest of the cast. Serafin conducted.

Sunday Concert, February 21

Arthur Anderson, young Ohio basso, made his debut with the Metropolitan Opera Company at the Sunday evening concert, singing Non piu andrai (from Mozart's *Le Nozze di Figaro*) as the first offering in the program conducted by Wilfred Pelletier. After a misunderstanding in the cue, Mr. Anderson assumed the aria in a voice of goodly proportions and promising quality. He also sang with Queena Mario and Georges

Thill in the trio from *Faust* which concluded the concert.

Grisha Goluboff, boy violinist, made his second appearance at these concerts, playing Bruch's G minor concerto and two numbers by Wieniawski. His technical skill in the latter won applause. Lawrence Tibbett sang three songs; Georges Thill contributed numbers by Rabaud, Brahms and Gaubert; and other vocalists included Marie von Essen and Queena Mario.

NBC Revenue Increased \$7,500,000 in 1931

M. H. Aylesworth, president of the National Broadcasting Company, announced in his annual report to the advisory council of the company that there has been an increase of \$7,500,000 in the gross revenue of the organization during 1931, although there was a decrease in clients during the past year. The gross revenue of the company last year was \$29,500,000, as compared with \$22,000,000 in 1930.

Hazel Harrison Soloist With Minneapolis Orchestra

On January 28, at Logan Hall, Tuskegee, Ala., Hazel Harrison, pianist, was soloist with the Minneapolis Symphony Orchestra. She played the first movement of the A minor concerto by Grieg. Miss Harrison studied in Berlin under Busoni and Egon Petri; and in Munich, with Victor Heinz. While in Germany, she appeared with the Berlin Philharmonic Orchestra. In 1930, she made her debut at Jordan Hall, Boston. Her New York recital took place in October, 1930.



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I have had much success with "FROM A TRUNDLE BED." Everyone likes it. —*V.E.R.N.A CAREGA*.

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No American Opera Composer Yet on Horizon, Declares Witherspoon

(Continued from page 5)

as essential to a community as any of the so-called necessities of life. But we must be careful not to make the opera house an institution of education, or to get ourselves into the frame of mind that we are educators.

"Our composers must be keenly aware of this fundamental principle of opera. They must conceive the medium as an artistic entity, a musical expression, not merely as an extension or as a setting for a drama. No; an opera must be complete in itself and not simply a musical investiture of a good plot."

"Will the Chicago Opera commission composers to write operas? Was Mozart commissioned? Was Wagner commissioned? When the American opera composer is in our midst we shall know it. He will deliver his score and we shall receive it eagerly. He will not require a commission to create in the idiom he has mastered."

Witherspoon added that he would necessarily be tentative in his plans for next season until the imperative guarantee fund was raised in Chicago.

"These past few years have been catastrophic for opera; there is no use disguising that normal result of economic conditions," he observed. "Of course, we shall encourage American composition, but we must be patient for a couple of years."

Although scheduled to sail for Europe in March, Witherspoon is holding all future plans in abeyance until the outcome of the Chicago Opera fund campaign is more certain. He has secured options on certain features for the Chicago World's Fair, of which he is head of the general music committee, but he will not announce details for six weeks.

Herbert M. Johnson, business manager of the Chicago Opera, was in conference with Witherspoon during the week. The decision to present only operas of proved boxoffice qualities—or to put it more euphoniously, musical entertainment value—is vigorously approved by Johnson. ALFRED HUMAN.

Dr. De Koos in New York

Dr. G. De Koos, concert manager, of The Hague, Holland, arrived in New York for

his annual business visit last week. He is stopping at the St. Hubert, and will be there for another week or ten days.

Dr. De Koos reports that conditions are, musically speaking, improving abroad. Prices have been adjusted to meet the economic depression and a marked increase of business has resulted.

Chicago Opera Artists at Hotel St. Moritz

The week after the close of the Chicago Opera Company's fortnight of performances in Boston, found many of that organization's artists staying at the Hotel St. Moritz, New York. The register included Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Cesare Formichi (Grace Holst), Mr. and Mrs. Charles Hackett, Dr. Otto Erhardt, Roberto Moranconi, Mr. and Mrs. Rene Maison, Mr. and Mrs. Jean Venille, O. N. Ritch, Sergio Benoni, Mr. and Mrs. Emil Cooper, Coe Glade, and Barre-Hill.

Orchestra Concert at Syracuse University

The College of Fine Arts of the University of Syracuse, Syracuse, N. Y., presented the University Orchestra, Andre Polah, conductor, on February 23. George MacNabb, pianist, was the soloist. The orchestra offered the overture to Smetana's The Bartered Bride; Mendelssohn's Italian Symphony, and Henry Hadley's Streets of Pekin suite. Mr. MacNabb was featured in the Mozart concerto in D minor.

Austral to Sing at Peabody Institute

Florence Austral has been engaged to give a classic Lieder program at the Peabody Institute, Baltimore, Md., on March 26. Other March engagements include an appearance with the Swift Choir, Chicago; a broadcast from Chicago, and concerts at Fort Worth, Tex., Milwaukee, Wis., Ottawa, Can., Oak Park and Haddon Field, Ill.

Dr. Carl Celebrating Fortieth Anniversary With Church

Dr. William C. Carl is celebrating his fortieth anniversary as organist and director of music at the First Presbyterian Church, New

York, by giving a series of three organ recitals on Tuesday afternoons. The first one was on March 1.

MUSICAL DRAMA GIVEN IN BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Heaven Bound, a musical drama featuring negro spirituals, with an entire cast of negroes, was presented in the auditorium of Birmingham-Southern College recently, for white people only. An audience, drawn from far and near, filled every available seat, with many standing. The performance was given for the benefit of Miles Memorial College, the only college for negroes in Birmingham or immediate section, which is in dire financial need.

The central idea of the pageant is that of struggling humanity, striving against temptations to reach the gates of heaven. As each character starts on the road, heaven bound, singing of his troubles and tribulations on earth, whether permitted to enter the pearly gates or not, there is presented, together with the solo voice, a great chorus of 300 angels.

The singing, directed by negroes, was an excellent example of the natural negro voice. Rich, vibrant, and musical, the chorus, particularly the basses, sounded at times like a pipe organ.

The devil was industrious. With flask of liquor, dice, cards, jewels and lingerie, he tempted the heaven bound pilgrims. The Wayward Traveler, the Pilgrim of Faith, the Troubled Soul, the Blind Girl, all passed him safely, entered the gates and were rewarded with gold crowns. To the Wandering Boy who almost succumbed, the angels threw out a life line, while the chorus sang the hymn of that name. But the Devil got the Rich Man, the Wayward Girl, and the Hypocrite.

Among the spirituals heard were Going to Shout All Over God's Heaven, The King's Highway, Nobody Knows the Trouble I See, Every Time I Feel the Spirit, and—easing down the wild excitement of the play before the audience went home—Swing Low, Sweet Chariot. Lillian Moore's voice may be mentioned as the soprano of outstanding beauty.

The generous act of Birmingham-Southern College and its president, Dr. Guy E. Snavely, in giving the college auditorium for this presentation, and the splendid attendance give proof of Birmingham's kindly spirit toward her colored citizens, and a de-

SINGS FOR THE PRESIDENT



GRACE MOORE,
whose recent concerts included an appearance
at the White House, January 28.

sire to help the race toward educational advancement. A. G.

Indiana Club Holds Musicale and Reception

The Indiana Club, Mrs. Medea G. Wager, president, held a musicale and reception at the Hotel Astor, New York, on February 15. A delightful program of music was provided by Melba Thrasher, soprano; Harletta Thrasher, pianist; and Richard Parks, bass. Harletta Thrasher accompanied the soprano, and Mr. Parks was accompanied by Minabel Hunt. Many club presidents attended the musicale and voiced their approval of it. N.

Aborn's Merry Widow Pleases

Milton Aborn revived The Merry Widow again on February 22, at the Erlanger Theatre, New York. The performance was as interesting and well done as it was earlier in the season, the chorus singing finely and the principals offering much to make the presentation worth while. Donald Brian appeared in his old role of the dashing Prince.

On His Recent Appearance with the Boston Symphony Orchestra

"Sidney Sukoenig gave a revelation of the ideal way to play the Schumann concerto for Piano and Orchestra. The young artist tossed off the beautiful, perfect scales and other difficulties delightfully and easily as the swiftest power boat glides through the waves and tosses off the spray. Recall after recall was given the young artist, who had lost himself in his music and did not seem to realize how wonderful it all was."—The News, Newport, R. I., Feb. 17, 1932.

SUKOENIG

PIANIST

"Among the younger pianists whom you should set down as worth hearing is Sidney Sukoenig, who played a severe program in Carnegie Hall Monday evening, and made a large audience like it. He has an excellent technical equipment, pedals with rare intelligence and discrimination, and has an unusual range of tone and dynamics." Deems Taylor, New York American

"There is no question that he has unusual talent and the instinct of the born virtuoso." Olin Downes, New York Times

"Mr. Sukoenig's first appearance here in recital establishes him among those whose return to this field is eagerly sought for." New Haven Register, New Haven, Conn.

"Compelling sincerity and artistic earnestness—emotional vitality—fine rhythmic sense." Boston Evening Transcript

"A brilliant and long-remembered performance of Bach, Beethoven and Brahms." Scranton Sun, Scranton, Pa.



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New York Concerts

(Continued from page 10)

cored a number of times. Nicholas Stember accompanied at the piano.

FEBRUARY 18

Toshiko Sekiya That New York has a large colony of Japanese interested in music was proved when Toshiko Sekiya, coloratura soprano, made her début at Town Hall. For the first time in this reviewer's memory, the auditorium was filled with a large assemblage of sons and daughters of Nippon, friends, representatives and officials of the Japanese Christian Association.

In Occidental gown, Miss Sekiya first sang the music of the West, Italian and French numbers, like Caccini's Amarilli; Paisiello's Chi vuol la Vingarella; Benedict's La Capinera; Comprà's Charmant Papillon; Massenet's Crepuscule; the Shadow Dance from Meyerbeer's Dinorah; Rossini's aria Una voce poco fa; and songs in English.

The charming little lady was at home in the several languages, utilizing her well-schooled, agile voice with skill. Later Miss Sekiya transformed herself into a true child of her empire by appearing in a gorgeous kimono and singing Japanese airs of her own composition. The soprano was poised

and vivacious, giving evidence of her wide routine in opera and concert abroad and in this country. She holds diplomas of high musical honors from the Royal Accademia Filarmonica of Bologna.

Pietro Cimara provided tasteful accompaniments for the piquant Japanese soprano.

Philharmonic Orchestra Under Bruno Walter, Thursday evening and Friday afternoon concerts at Carnegie Hall, offered a program consisting of the second symphony by Daniel Gregory Mason (first New York performance); E flat symphony, Mozart; and violin concerto, Brahms, with Yehudi Menuhin as soloist.

Composed in 1928-29, the Mason work had been heard in Cincinnati and Chicago before its metropolitan première.

No "program notes" were furnished by Mr. Mason for his score, but he sets forth in a letter (to Lawrence Gilman, official annotator of the Philharmonic), that his music is "romantic" in intention and tendency. Following the plan of that arch-romantic, Schumann, in his D minor symphony, Mason makes his composition "communal" as to thematic employment, for he repeats such material in several of his movements.

The Mason capabilities and gifts as a composer are familiar, and they reveal themselves finely and convincingly in his second symphony. To start with, he has ideas that justify expression in large form; furthermore, he knows how to shape and order them into symphonic character; and finally, he has the harmonic and rhythmic versatility and the skill in instrumentation, to give to his opus a high degree of effective sequence and contrast, constructional balance, rich color, and attractive orchestral detail.

Ultramodernity was not sought by Mason as the keynote of his symphony, nor would it be quite in place, for his pages have unashamed revelation of feeling and a distinct poetical message. There is sympathetic reflection in these pages; there is striving of the spirit; there is an evident deep humanism. Mason is not of the school that composes with its tongue in its cheek or mocks sardonically.

All told, his symphony is a serious and lofty effort, the work of a dignified, highly talented, and intensive musician; and its performance for New York hearers was appropriate and essential. The modest composer, who was present, declined to appear on the stage and share in the bows which Bruno Walter offered to divide with him.

That conductor, a Mozart specialist, gave a beautiful and polished reading of the master's E flat symphony.

Yehudi Menuhin, offering his first New York performance of the Brahms concerto, emerged therefrom as a conquering hero. He grasped the epic nature of the concerto, but aside from breadth of conception and nobility of style, he also proclaimed the sheer emotional appeal of the masterpiece, with its haunting melodies, its drama, its poesy, and the bounding ebullience of the lively finale. It was a reading which proved again—if such evidence were needed after other recent demonstrations—that Menuhin has definitely left the ranks of the juvenile prodigies and now must be recognized as a candidate for exalted honors as a violin interpreter and executant. The audience seemed to think so and rewarded the richly endowed youth accordingly.

Bruno Walter and his orchestra cooperated splendidly with the soloist, and made the great concerto not a vehicle for solo display, but a true piece of symphonic ensemble, as the composer intended.

FEBRUARY 19

Biltmore Musicale Beatrice Belkin, coloratura soprano; Antoni Sala, cellist; and Joseph Macpherson, bass, were presented at the Biltmore Friday Morning Musicals.

Mr. Macpherson, who has favored the mask and wig of opera for seasons past, gave proof that he has made the concert stage the loser; for his voice and manner, his cordial geniality (stifled in opera under the robes of high priests and other dignitaries which are the basso's lot) constitute him an ideal concert figure. The audience liked him the moment he made his entrance, and by the time he had sung De Glory Road (Wolfe), in rousing revival fashion, the hearers belonged to him completely. He gave several encores.

Antoni Sala, one of the season's newcomers, is an artist of uncommon talents. He plays with captivating imagination, freedom and dash, technical facility, and has a dark, sensuous tone. He received round after round of applause.

Beatrice Belkin is no new figure to New York audiences, who have known her since her Roxy days and also at the Metropolitan. The pertness and surety of her performance and her expert coloratura work; the purity and evenness of her voice, are an old story. She was in excellent estate and from the intricate aria from Meyerbeer's L'Etoile du Nord, to Weber's Invitation to the Dance (arranged for her by Estelle Liebling, who accompanied her), she displayed her unending resourcefulness as an interpreter and her skill as a singer.

Edwin McArthur was at the piano for both Mr. Macpherson and Mr. Sala.

Noah Bielski Another violin prodigy, in the person of ten-year-old Noah Bielski (pupil of Raphael Bronstein) loomed on the horizon this evening at Carnegie Hall. Although the début was practically unheralded, a capacity house of music lovers assembled to hear the lad, and prolonged their stay for eight encores.

Master Bielski essayed lengthy and ambitious array of works: sonata in G minor, Tartini; concerto No. 4, D minor, Vieuxtemps; concerto, Mendelssohn; La Filie aux Cheveux de Lin, Debussy, arranged by Hartmann; Baal Shem (Nigun), Bloch; The Flight of the Bumble-Bee, Rimsky-Korsakoff, in an arrangement by Hartmann; Mazurka, Zarzycki; and Introduction and Tarantine, Sarasate.

The child seems younger than his years, because of his slight and short build. But his carriage, poise and assurance are those of a more mature boy, and he manifested an outstanding amount of energy. His bowing was sure and powerful, and his tone exceptionally clear and strong. The youngster's

technic was usually accurate; and his interpretations and purpose based on sound musical instinct. It will be highly interesting to watch the future development of little Bielski.

The audience was unrestrained in its welcome, scores of people rushing to the platform during the additional numbers and, at the risk of intimidating the debutant, peering curiously at him while he performed. Gregory Ashman was an understanding accompanist.

FEBRUARY 20

Philharmonic Orchestra The Saturday evening concert of the Philharmonic brought Myra Hess as assisting artist in the Brahms D minor piano concerto, a work which bristles with difficulties and depth both technical and musical.

Miss Hess, however, is endowed with an art which conquers mechanical problems, and is equal to any and all interpretative exigencies. Her performance blended dignity, majesty, might, and intellectual insight, with an exquisite perception of poetic meaning. Bruno Walter, the conductor, welded the orchestral element into a sensitive and sustaining coordination with the soloist.

A capacity audience rewarded Miss Hess with enthusiastic applause which brought her back on the platform for repeated bows.

The other numbers given by Mr. Walter were the third Leonora overture, Beethoven; Strauss' Till Eulenspiegel, and the Night Music of Mozart.

FEBRUARY 21

Metropolitan Opera Company's Choral School

Under the capable and earnest direction of Edoardo Petri, the training chorus of the Metropolitan Opera Company gave its first public concert. It was held Sunday afternoon at the Engineering Auditorium.

Sixteen composers, ranging from the Sixteenth to the Twentieth Century, were represented in the trio of lengthy groups, and the works—either for mixed chorus or for women's or men's voices only—served well to demonstrate the pleasing effectiveness of the well-trained ensemble.

Mr. Petri deserves warm commendation for his thorough work with this group; throughout the concert there prevailed notable precision of attack, harmonious quality of tone, and varied and responsive dynamic treatment. A riotous Tuscan folk song, I due Tamburi (arranged by S. Benelli); Tomasini's Accor' uomo! (Stop Thief!) (first performance); Palestini's Adoramus Te and Tenebrae Factae; Bach's Grant me true courage, Lord; and the Sanctus (for triple chorus) from Pizzetti's Messa di Requiem—all were treated with performances which speak highly for the competent student choristers. Verdi, di Lasso, Morley, Monteverdi, Moussorgsky and Beethoven pieces were included in the program, which contained also a spiritual by R. N. Dett.

A large audience completely filled the hall and evinced approval of both chorus and conductor.

Lewis Emery Lewis Emery, baritone, was heard at Town Hall in the afternoon in a program whose selection of numbers again calls into use the well-worn adjective "unhackneyed." There were French items by Dranck, Vuilleman, Chapuis and Paladihe; German Lieder by Fleck, Phillip Stange and Marx; Italian, by Cimara, Respighi and Sibella; and English, by Bainbridge Crist, Louise Snodgrass, Charles Griffes and Roger Quilter. The baritone has a voice of good texture, well placed and controlled, and projected with considerable dramatic ability. He has both discrimination and good taste in his interpretations, and a diction clear and certain. There was a numerous and friendly audience.

Manhattan Symphony Two of America's best known composers collaborated in the Manhattan Symphony series at the Waldorf-Astoria: Henry Hadley in his regular role as conductor; and Deems Taylor, as guest leader in his thrice-familiar Through the Looking Glass.

A third American composer also came for a solemn salute when Conductor Hadley opened his program with My Country, by Mortimer Wilson, who departed this earth only a few weeks ago. The Wilson work, patriotic in spirit, is a well knit, smooth piece of craftsmanship reflective of the solid ability of the lamented creator.

Taylor's suite has not taken on any new beauty in the expansion process; this reviewer missed the fragile delicacy of the scoring for the small ensemble, in which the work was originally conceived and performed. The orchestration is colorful, however, and always deft. The audience, the largest of the series, recalled the composer a half dozen times.

Paul Muskovsky, said to be nine years old, and who looks his age, ascended the podium, his head not reaching Hadley's shoulders, handed his violin to the concertmaster for a last-minute check-up, and then plunged lustily into the Vivaldi A minor con-

HENRI DEERING

American Pianist



Achieves New Successes as Soloist with the NEW YORK PHILHARMONIC SOCIETY
(Bruno Walter, Conductor)

and the CINCINNATI SYMPHONY
(Eugene Goossens, Conductor)

NEW YORK

Mr. Deering received a popular ovation that was prolonged by many recalls.—*New York Times*, February 14, 1932.

Mr. Deering recently returned here to his native soil from an extensive European tour, was heard to admirable advantage in the solo part of the Franck Variations. His performance was delightful in beauty of finger work, exquisite finish and poetic conception.—*New York Sun*, February 15, 1932.

CINCINNATI

Mr. Deering played with a certain straightforwardness and musicianship which vastly pleased his hearers. There is a complete simplicity in his style, which at first almost conceals the player's musicianship. He does not look like a concert pianist despite the finesse of his musical qualities and of his training, which displays the logic and thoroughness of a French pianistic training.

Mr. Deering, at the keyboard, again won the favor of the audience, which roundly applauded him and the conductor, orchestra and music.—*Cincinnati Times-Star*, February 6, 1932.

Henri Deering, an unusually excellent pianist, had selected Franck's "Symphonic Variations" as his first vehicle, and although there are moments of playfulness in the work, almost it could be a movement of the symphony, so closely does it blend in style and color. Mr. Deering somewhat offset this by his spirited rhythmic decision in the sections that lent themselves to the suggestions of dance move-

ments and by the generally brilliant character he gave to the variations as a whole. He has considerable technical facility, rare artistry and thorough musicianship, his pianism being strongly of the French school, at all times enjoyable and attractive of enthusiastic response. He was received many times.

After the intermission Mr. Deering again appeared, this time as pianist in De Falla's "Nights in the Gardens of Spain," an impressionistic composition of fine worth and loveliness. Splendid pianistic cooperation with the orchestral ensemble, and guidance of an impeccable character, made the "impressions" a real joy to the listeners.—*Cincinnati Inquirer*, February 6, 1932.

Henri Deering, a pianist not hitherto known here, by his splendid playing, made a profound impression. He has every qualification necessary, including ample technic, good legato, a beautiful singing tone, a superb rhythmic sense (a quality often lacking in otherwise satisfactory soloists).—*Cincinnati Post*, February 6, 1932.

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TOSCANINI REPORTED RECOVERING, DESPITE RUMORS

Toscanini is recovering, slowly but effectually, from the bursitis which caused him to cut short his American stay, and will be able to resume his conducting by next season. An intimate associate of the conductor gave the Musical Courier this information. The alarming and pessimistic reports about Toscanini's physical condition were dismissed as absurd and obviously inspired. In Germany, for example, the story has been circulated that Toscanini must lose the use of one arm—a tale which the Musical Courier is advised as being of the same inspired origin as the other adverse reports.

certo. The lad's intonation was true; he played with considerable vitality, and gave every evidence of careful, competent preparation in musical, technical, and tonal regard. The audience, visibly and warmly impressed, recalled the lad three times.

Hadley's resourceful, piquant, and lively reading of the Rimsky-Korsakoff Scheherazade Suite, with the excellent air of the concertmaster (unnamed) in the solo passages, concluded the program, one of the most arresting in Hadley's well patronized events.

Walter Giesecking Never has Walter Giesecking given in New York a more uplifting exhibition of his select art than when he made his season appearance last Sunday evening at Carnegie Hall, where he was acclaimed by a multitude of adoring listeners who thronged the auditorium.

Giesecking formulated a finely balanced program, with the sixth English Suite, Bach; sonata, op. 101, Beethoven; Kinderszenen, Schumann; Barcarolle, Berceuse, Chopin; Reflets dans l'eau, Poissons d'or, Debussy.

It is no longer necessary to describe in detail all the outstanding facets of Giesecking's accomplishments: his many-sided musicianship, command of style and form, wealth of nuance, mastery of tone, technic, rhythm, dynamics, accentuation, pedalling. Everything this significant pianist presents, is touched with the evidence of high inspiration and keen intelligence.

The Bach playing of Giesecking reflected proper formalism and yet distinct charm; the Beethoven sonata was set forth with symmetry, distinction, and eloquence. In the Schumann pieces of childhood life, the deeply human qualities of the music enjoyed full revelation from the performer, whose fancy exuded poetry and whose fingers dripped lovely shadings of tone.

Chopin's Barcarolle sounded all its contrasts of romanticism and dramatic breadth; the Berceuse was a benison of euphony, its

SINGING IN ITALY



QUERITA EYBEL,

dramatic soprano, recently made her début as Norma in Italy, singing three successive performances. She is scheduled to appear during the Carnival season at the Teatro Massimo, Palermo's largest theatre, where she will interpret La Forza del Destino and Rosenkavalier. Miss Eybel's American appearances centre around the San Francisco Opera Company, where she sang small parts during two seasons. Since then she has been studying in Paris, Vienna and Italy.

purling passages done with velvet quality of touch. As a Debussy interpreter, Giesecking has long ago won eminent renown; and on the present occasion he impressed his audience anew with his exquisite conception, and his subtle, suggestive manner of execution in the tenuous and delicately tinted music of the greatest tone poet of France.

It seems superfluous to add that Giesecking was rewarded with consistently animated applause, and encouraged to give an extended list of encores.

Leopold Naschauer A friendly audience admired and applauded the bass singer, Leopold Naschauer, and his wife, Tscharna Naschauer, pianist, at their recital in Chaff Hall; this, notwithstanding the singer's physical disablement through a heavy cold. He sang a Handel aria, German and Russian songs and added encores, showing a voice of depth, and excellent mezzo voce effects in Koeneman's When the King Went Forth. Greatly applauded was the melodious Russian song (of sad atmosphere) The Rainy Day, composed by the singer's wife.

Mme. Naschauer's playing of Bach's Chromatic Fantasy was of sturdy conception and translation into tone; a Chopin mazurka followed as encore. Her accompaniments showed the experienced musician.

Ossip Gabrilowitsch With quiet mien and authoritative simplicity, Ossip Gabrilowitsch played for a large and musically engrossed audience at Town Hall on Sunday evening. His program, beginning with Haydn's Theme and Variations in F minor, also listed the Bach-Tausig toccata and fugue; Glazounoff's sonata in B flat minor, op. 74; twelve preludes of Chopin; Jeux d'eau by Ravel; and Debussy's L'Isle Joyeuse.

Inherently, Gabrilowitsch is one of the most satisfying masters interpreting pianistic literature. This reviewer felt, on leaving the auditorium, as if Gabrilowitsch had been playing for his own pleasure quite as much as for the edification of the many listeners. The music was the expression of the composers, not the means by which an audience is made to applaud the man who makes the sounds. There were wonderful facility, tone of infinite beauty, sane and rhythmic phrasing patterns, never distorted, and musical conception of loftiness and unending variety.

Glazounoff's sonata made a trite and commonplace impression regardless of the expert publication it received. Glazounoff evidently could not forget his Liszt and Wagner.

Gabrilowitsch responded to many encores and was recalled repeatedly at the end of each group.

Other Concerts of the Week

Florence Cole Talbert, song recital, Monday evening, February 15, Roerich Hall.

Pan-American Chamber Orchestra, Tuesday evening, February 16, New School for Social Research.

Grace Sefton, song recital, Sunday afternoon, February 21, The Barbizon.

Russian Opera Foundation Elects

Walter Leighton Clark has been elected president of the Russian Opera Foundation, which is sponsoring a week of opera, beginning March 28, at Mecca Temple, New York. Colonel Francis L. Robbins, Jr., is treasurer; G. Campbell Becket, secretary. Other directors are Paul D. Cravath, George D. Pratt, the Grand Duchess Marie of Russia, and Walter W. Birge. The operas to be produced are Boris Godounoff, Khovanstchina and Le Coq d'Or.

Visitors' Register

Lloyd Still, Milan, Italy; John Hagedel Lewis, Shanghai, China; Mrs. Frederick G. Hall, Dwight Hall, Boston, Mass.; Christine Loos, Saarbrücken, Germany; Kaylo Snitzel, Los Angeles, Calif.; Dr. Otto Erhardt, Dresden, Germany; Wesley La Violette, Chicago.

OBITUARY

Johanna Gadski

(See story on page 5)

Christian Timmner

Christian Timmner, violinist and conductor, died recently at his home in Los Angeles. For several years he was concertmaster of the Concertgebouw Orchestra, Amsterdam; and he founded the Netherlander String Quartet. He also appeared in concert with Joachim, Ysaye and Thomson. In 1912 Mr. Timmner became conductor of the Cleveland Orchestra, a post which he held for four years. He was associated with chamber music organizations throughout the West, and at the time of his death was a member of the Los Angeles Philharmonic Orchestra.

*Following European Successes
in Opera and Concert*

HELENA MARA

Coloratura Soprano



Helena Mara as Konstanze in *Die Entführung aus dem Serail* of Mozart.

MAKES BRILLIANT AMERICAN OPERA DEBUT

as the Queen of the Night in Mozart's Magic Flute—guest artist with the Chicago Civic Opera Company in Boston on February 12

COMMENTS OF THE PRESS:

Boston Post:

There was distinguished singing last night. For the first time in the present visit of the Chicago company indeed an audience heard coloratura singing for which no apology need be offered.

Boston Evening American:

She displayed a voice of beautiful quality and of great agility heard better naturally in the second air. For our times her performance was indeed astonishing, the more so since it had dramatic character.

Boston Globe:

She sang the Queen's two very difficult airs well and was received very enthusiastically.

Boston Herald:

The Queen herself had all the agility demanded by the difficult music written for her—all the high notes it demanded.

Boston Traveler:

She was splendid in the dramatic passages revealing a clear and true soprano.

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MME. JERITZA FROM BOTH

SIDES OF THE CURTAIN

By DOROTHY MARIE HELBIG

It was the première of the *Donna Juanita* revival. From the wings we could see Bodanzky at the conductor's stand. "Mi-mi-mi" and various other monosyllables heard as signs of tuning up the vocal organ ceased, as Maria Jeritza appeared in the garb of a muleteer. Faithful Anna stood nearby with pineapple juice for Madame. As Jeritza went on the stage, she blessed herself. On sighting her, the audience welcomed her with prolonged applause.

It was not long before a lovely lady in a billowing gown rustled by, none other than the "muleteer" transformed into *Donna Juanita*. Presently she leaped with the grace of a ballerina into the arms of Sir Douglas. Later, a romping child in a pink dress and blue hair-ribbon, carrying an array of brilliant balloons, was heard to blurt forth in English: "I was born twins, but one of us died, so that I'm never sure which one I am. My mother and father were away at the time, but when they heard the news, they hurried home."

Finally, a sixth metamorphosis occurred when the incorrigible Cadet René du Fauré appeared in the formal uniform of the French Army. As René-Juanita, Jeritza is in her comedy element. She has a great time making herself up alternately as a boy and girl.

At the end of the performance Jeritza's dressing-room was filled with girls and flowers. After I had greeted her and thanked her for the pleasure of the evening, I popped my first question.

"Is Puccini your favorite operatic composer?"

"Ah, yes! He was my best friend in my career," she said with great warmth. "You know, Puccini disliked conventional concert music and he never wanted them to popularize his *Vissi d'Arte* as a concert number. 'Make it live in the opera!' Even though they all know it well, never let it stop the dramatic action of the opera!"

"During a rehearsal of *Tosca* at the Staatsoper in Vienna, at which Puccini was present, the Scarpia became so realistic and energetic that I sank to the floor, face down, and my nose got an awful bang. I was almost afraid to move for fear the blood would be streaming down my face. The orchestra went on, and I did too, lying right there on the stage

singing *Vissi d'Arte*. After the aria Signor Puccini rushed upon the stage to congratulate me, saying 'Promise me, *mia cara*, you will always sing it that way.'

Even to this day, Mme. Jeritza sings that great aria lying prone on the stage of the Metropolitan. Now you know why she does.

"Why do you make Turandot so cruel when you write it for me?" she once asked the great composer, during a visit he was making to Vienna.

He had originally written an opening aria for the balcony scene of the first act, which introduced Turandot, according to tradition, as a wicked princess. Mme. Jeritza still has the manuscript, although it was never used. Puccini's final version of this Oriental princess is a milder one. From the minute Prince Calif looks at her—the only man who has had the courage to look the beautiful princess squarely in the eyes—she begins to melt.

Puccini's last telegram to Jeritza, on the eve of his fatal operation, read: "Pray for me, *mia cara*. I hope the operation is successful. I am sorry I have not yet finished Turandot for you."

"You seem to enjoy the Girl of the Golden West," we remarked.

"I love it because Puccini loved it. It has real life."

Indeed, it is evident that Jeritza is a Puccini prima donna. ("Poo-chee-nee," as she so charmingly). The composer once remarked:

"So long as you sing the Girl, they can never say that Puccini has written an operatic failure."

"When I was leaving for my American débüt, Puccini said, 'God bless you and give you many years in good health. You have brought life to my characters.'"

Jeritza has brought life to all her characters—just watch the Girl of the Golden West mount her steed in the redwood forest and you'll realize that she's an expert equestrienne. As Carmen she clicks those castanets to perfection. As Santuzza in *Cavalleria* she rolls and bounces down the cathedral steps with the agility of an athlete. Her ability to play the boy-girl parts of Von Suppé's operettas has made these half century souvenirs popular and precious along Broadway.

On another occasion we visited Jeritza in

her suite at the Hotel St. Regis. Since we had been following her long and varied operatic itinerary it seemed to be an opportune time to turn to social things.

"Do tell us about your avocation. How do you spend your free time?" we asked as she seated herself on the loveseat.

"Please—er—extra time? Oh, I have very little what you Americans call 'breathing space.' When I am touring or visiting friends, we often play bridge—contract bridge. Culbertson is my favorite system. Then athletics—riding first of all; and swimming, tennis, and mountain climbing during vacation season. I am what you Americans call 'a good sport,' no?"

At mention of her husband she seemed rather sad.

"My husband, he is overboard—or abroad, you say. Yes, I am lonesome without him. No fun going home to an empty house."

Mme. Jeritza was the only woman not of the royal family, who in pre-war days was allowed to ride the Austrian Emperor's horses. It was while riding in the Prater, in Vienna, that she met her husband, Baron von Popper. He is the grandson of the famous Mme. Marchesi, teacher of some of the greatest singers of all times, and is a prominent banker of Vienna. He is a tall, military type, just a few inches taller than the baroness, and a few years her senior. From all reports, he does not wish to be known as "Mr. Prima Donna." He only wishes Jeritza would return to Vienna with him and forget the stage.

"My art is my life. Without it I cannot be happy," sums up her sentiment.

Her typical day as a prima donna includes morning setting-up exercises, a shower and breakfast about nine. This may consist of eggs, rolls with butter, and coffee (she seems to favor foods rich in Vitamin F, the personality vitamin). Then there is a stack of morning mail to be read. She usually coaches with Mr. Pelletier, or another of the Metropolitan conductors at eleven, every day. Two hours is the average time allotted to daily practice. At one there is a substantial lunch, the singer's principal meal. Every afternoon she tries to rest for an hour or two, usually between one-thirty and three o'clock. Then she is ready for her walk or a visit, for she has a host of friends. Jeritza avoids public places, being too easily recognized. It is an exceptional day which does not find her in bed by midnight. She never has a headache. Her secret of grace and agility is summed up in relaxation, exercise, and plenty of sleep.



Carlo Edwards photo
MARIA JERITZA,
as *Donna Juanita*, and Gatti-Casazza, at the
Metropolitan's revival of the operetta.

After her profession, dolls and dogs, she says

"To look young, you must think young," she believes.

"Yes, I love New York. The Scandals is a great New York invention, and of course I adored it. All I could see was that very funny Willie Howard as he shouted, 'Pay him the two dollars.' Aha—you thought I'd say that Rudy was my favorite, no—only Willie Howard."

When we mentioned The Cat and the Fiddle, the prima donna burst into the song hit, *She Didn't Say Yes, She Didn't Say No*.

In her thirties and happily married for the past dozen years, Mme. Jeritza considers that no woman can attain contentment and her maximum ability until she has shared her life with a fine, interesting, brilliant man.

Another Simon Revival

GENOA.—After forty years' absence from the Italian opera stage, Verdi's *Simon Boccanegra* has been revived at the Teatro Carlo Fenice and opened the season there. Maestro Bavagnoli conducted; Carlo Galeffi sang the title role. S.



ROBERT O'CONNOR IN ANNUAL RECITAL

By GRENA BENNETT

Robert O'Connor, at his annual piano recital in Town Hall last evening, more than fulfilled the promise and expectation of his local appearances in other seasons. His art has attained a ripe maturity. His mastery of the keyboard and of the mechanics of the instrument were agreeably illustrated. Mr. O'Connor possesses a realistic sense of the romantic and adroitly avoids the pitfalls of sentimentalism. He produced a beautiful singing tone which he colored and shaded with rare taste. His use of the pedal was commendable.

ROBERT O'CONNOR

Pianist

IN A PROGRAM WHICH INCLUDED MANY NOVELTIES
PRESENTED FOR THE FIRST TIME IN NEW YORK
RECITAL AT TOWN HALL

The program began with Franck's Prelude, Fugue and Variation. Its performance was an example of skill, attractive molding of each phrase, and a definite but not obtrusive presentation of the melodic line. The four chorals by Bach (freely adapted by the pianist's tutor, Philipp) were given noble utterance, the intricate figuration, manipulated with crisp clean and precise technic. In fact Mr. O'Connor revealed his complete understanding of the language of Bach and disclosed it with sympathy and conviction.

In four old airs and dances, the first was a dreamy, mellifluous Largo by Leonardo Vinci, possibly the same gifted Italian who painted the "Mona Lisa" and many other smiling portraits. The smile was in the music, too—an engaging air filled with gentle appeal. In this, as in Castrucci's Siciliano e Gavotte, Pass e mezzo di Negri Milanese, and Padvano di Giannini, Mr. O'Connor revealed the fantasy, poetry and charm with scholarliness, well marked and effectively paced rhythms, and rare musicianship.

He then proceeded to a Beethoven Sonata and pieces by Ravel, Albeniz, Pierne and Strauss—a delightful program, delightfully presented." — *New York American*, Dec. 10, 1931.

Robert O'Connor, who appeared last night in recital at the Town Hall, is a pianist who deserves to be better known. He gave convincing evidence of this in a program that embraced Franck; Bach freely adapted by Mr. O'Connor's Paris teacher, Isidor Philipp; a group of old airs and dances by Leonardo Vinci, Castrucci, Negri Milanese and Giovanni, also freely transcribed by Philipp; Beethoven, Ravel, Albeniz, Pierne and Strauss-Grunfeld.

Mr. O'Connor is a pianist of discernment and taste. He brings to his interpretations a well-rounded technic and deep insight. His tone last night was of a sustained singing quality, his pianissimi having particular delicacy, yet firmness.

... His Bach was a highly satisfying experience.

In the old airs and dances, Mr. O'Connor found his happiest medium. They gave full play to the many and delicate colors of his tonal palette, and he, in turn, imbued them with charm, grace and simplicity. The Negri Milanese "Pass'e mezzo" was perhaps the most ingratiating of this group of delightful interpretations.

Besides his musical gifts, Mr. O'Connor has poise and refreshing modesty. The audience approved warmly of his playing.—*H. T.*, *New York Times*, Dec. 10, 1931.

... Mr. O'Connor is an earnest musician, with a solid technical foundation and an unusually persuasive touch throughout his dynamic range. ... — *New York Tribune*, Dec. 10, 1931.

... Mr. O'Connor's performance was interesting. His style was always stimulated by intelligence and taste. One of his most valuable assets was his tone, which was always musical. . . . — *New York Sun*, Dec. 10, 1931.

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MUSICALES

(Continued from page 12)
Haarlem Philharmonic Musicals

The fourth musical of the Haarlem Philharmonic Society of the City of New York, Mrs. Everett Menzies Raynor, president, was presented at the Waldorf-Astoria, the morning of February 18, to a throng of music lovers (mostly women), which filled every available seat and box in the grand ballroom. A veritable music feast was offered: Conchita Supervia, Spanish coloratura and guest artist this season with the Chicago Opera; and Efrem Zimbalist, violinist, contributed the program. Boris Kogan was at the piano for Mme. Supervia; Theodore Saidenberg, for Mr. Zimbalist.

Mme. Supervia sang three groups and several encores: Voi che Sapete, Mozart, and Cenerentola, Rossini; When I Bring You Colored Toys, John Alden Carpenter; Lullaby, Cyril Scott; and So Sweet Is She, anonymous, arranged by Arnold Dolmetsch; Seguidilla Murciana, de Falla; Farruca, Turina; and Canto Elegiaco Gitano. She renewed the favorable impression made at her New York debut several weeks ago, and was accorded a similarly enthusiastic reception. She has remarkably clear low notes for a coloratura; and on this occasion she again impressed with her clear diction—it was such as to make some American-born singers blush.

Zimbalist performed Romance in G major, Beethoven; Praeclodium and Allegro, Pugnani-Kreisler; Preisfeld, Wagner (Wilhelm); Impromptu, Tor Aulin; Serenade, D'Ambrusio; Zephyr, Hubay; Zapateado, Sarasate; and several additional pieces. He did his numbers with polished technic, tonal charm and much emotional warmth. Both artists were applauded loud and long. M. S.

Adelaide Gescheidt Pupils Give Concert

Adelaide Gescheidt presented a number of her artist pupils at her studios recently.

Elizabeth Warren's lyric coloratura voice was displayed in Battie, Battie (Mozart); and Arlen McKenny's contralto of range and power was evidenced in Divinites du Styx (Gluck). Sara Jane Gilligan sang La Pastorella (Schubert) gracefully, and Adieu Forets (Tschaikowsky) with dramatic ardor. Louise Temple was charmingly heard in Star Vicino (Rosa), with pathos in Grieg's An Der Bahre, and climax of power in Mountains (Rasbach). Helen Harcourt's splendid singing of the waltz from Romeo and Juliet (Gounod), and spontaneous style in Moon Marketing and The Answer, were coupled with distinct enunciation.

George Sharp's full baritone voice was especially admired in Appolloni's Le Breo aria; and Harry Adams, tenor robusto, gave pleasure in his singing of Una Furtiva Lagrima (Donizetti) and songs in English. Philip Whitfield, bass baritone of unusual range and power, has excellent German articulation; his singing of G'wine to Hebb'n was rich with Negro humor. Duets were sung by Gilligan and Adams, Harcourt and Schiller, and a grand finale, consisting of the Inflammatus (Rossini), by eleven solo voices. A soprano obbligato, with ringing high Cs, marked Helen Harcourt's singing.

Vernon de Tar provided competent piano accompaniments. Loud applause followed every item of the program, which was presented in professional style. F. W. R.

N. Y. School of Music and Arts Concert

Ralfe Leech Sternner presented a dozen singers, pianists and violinists at the February 18 concert of the New York School of Music and Arts. Special mention is made of Genevieve Eustace, a soprano pupil who has an excellent voice, heard in I Know a Hill (Whelpley), and Garden Gossip (Cox). Mildred P. Greenwood, of Atlanta, Ga., pianist, played the Hiller concerto with brilliancy and a sense of the dramatic; she is a talented young girl, and has already appeared at several clubs. F. W. R.

Solon Alberti Artist Gives Recital

Lucile Dresskell, soprano, from the studio of Solon Alberti, gave a recital on February 17 at International House, New York. Mrs. Dresskell's voice is a lyric soprano of pleasing quality, with a background of unusual musicianship. Her program listed the Dove Sono aria from Mozart's Marriage of Figaro; German numbers, including Hat Dich die Liebe Beruhrt (Marx), Wer Hat Dies Lielein Erdacht (Mahler), and songs by Wolff, Strauss and Trunk; French items

by Rhene-Baton, Nerini, Dupont, Moret and Grovez; and the aria from Andrea Chenier. There were also English songs, Now Like a Lantern (A. Walter Kramer), Star Trysts (Marion Bauer), Sea Shell (Carl Engel), and Mr. Alberti's setting of

11, at the Roerich Museum, New York. Accompanying herself on the lute, Mme. Faber sang songs of Holland, Germany, Sweden, Italy, France, Switzerland and England, of the Thirteenth to Twentieth Centuries; also modern American numbers.

Opera Group Fosters Artistic Appreciation in Children

The Children's Opera Company of Philadelphia, recently reorganized to sponsor performances by children of six to fourteen years, announces that the company's purpose is to foster any latent talent a child may possess, but not especially to make him a professional singer, dancer or actor. The primary aim is education, to develop in the child a taste for good music and drama. Solo work is encouraged to instill poise and confidence; choral and ballet work, to teach the participant either to subdue or emphasize himself.

Barjansky and Ornstein to Give Program

Alexandre Barjansky, cellist, assisted by Leo Ornstein, pianist, is to give a recital at Town Hall, New York, March 11. Messrs. Barjansky and Ornstein will play the Brahms sonata in F major and the Debussy sonata. Accompanied by Raymond Bauman, Mr. Barjansky will perform his own adaptation of four Bach choral preludes, and compositions of Bloch and Delius.



LUCILLE DRESSKELL

Trees. The Chanson de Noisettes Dupont had to be repeated and encores were demanded after each group. Mr. Alberti was at the piano for Mrs. Dresskell; and a large audience applauded the young singer enthusiastically. J. A. R.

Norden Presents Music by S. Wesley Sears

N. Lindsay Norden, organist and musical director of the First Presbyterian Church, Germantown, Pa., presented a service of music by S. Wesley Sears, including a bass I Will Call upon the Lord, and a choral setting for the Magnificat.

Prominent Patrons Sponsor Julia Peters' Appearance

Julia Peters, lyric soprano, will appear with the Manhattan Symphony Orchestra at the County Centre, White Plains, N. Y., on March 5. While Miss Peters has appeared at the centre previously, having given a recital there last fall, the Manhattan Symphony Orchestra will make its debut on this occasion, under the direction of its conductor, Henry Hadley.

Negotiations are now under way to bring Miss Peters and the Manhattan Symphony Orchestra to the County Centre during the summer in a series of weekly concerts. Prominent Westchesterites will sponsor the project, according to plans now under consideration. The group of patrons under whose auspices Miss Peters' coming March concert is presented includes leaders of the county's social world, among them: Mrs. Samuel H. Fuller (chairman), Mrs. William Rand, Mrs. George Sidenberg, Mrs. J. Rich Steers, Mrs. S. Rogers Mitchell, Mrs. George D. Barron, Mrs. George Butler, Mrs. Rufus Cole, Mrs. Roy Durstine, Mrs. C. C. Guion, Mrs. Langhorne Gibson, Mrs. Victor Guinzburg, Mrs. William Lloyd Kitchell, Mrs. Henry Law, Mrs. Dudley Lawrence, Mrs. George Leith, Mrs. H. E. Manville, Blanche Potter, Mrs. A. H. Wakefield, and Mrs. Howard Willett.

Freida Faber in Recital

Freida Faber, Dutch lute player and singer, gave a costume recital under the auspices of the Roerich Society, February

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February 27, 1932

World Premiere of Hageman's Opera in Germany Is Applauded in America

**Caponsacchi Proves Effective Setting of Arthur Goodrich's
Libretto—Intense Orchestra Effects Color the Declamation—Columbia Broadcasts Performance—Other Events**

By ALFRED HUMAN

Richard Hageman's opera, Caponsacchi, reached American ears at the luncheon hour last Thursday, after being relayed from the Municipal Theatre at Freiberg, Germany, over some 3,000 miles of sea and five or six hundred miles of land, via England. If the first act is a criterion, Hageman has written an effective score for the Arthur Goodrich text, based on Browning's poem, *The Ring and the Book*.

Hageman remains true to the triad and to the best traditions of the music drama; we find no straying from the path of tonal rectitude in the first act. It is all flowing music, full-blooded, intense when the utterance calls for drama, delicate and sentimental when the word beckons thither. We could catch

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SIGURD NILSEN,

basso cantante, appeared in a concert, February 22, at the Bellevue-Stratford Hotel, Philadelphia, Pa., for the benefit of unemployed musicians. He was heard in a group of Russian songs, an aria from *Vespi Siciliani*, and several Texan cowboy tunes. Mr. Nilssen sings regularly over the NBC network. (Mitchell photo.)

official unfoldment of the stories during the course of the Metropolitan broadcast. Certainly, there can only be one opinion as to the interjection of an alien voice during the proceedings of the second act of *Tristan and Isolde*. The intrusion of official "explanations" breaks the spell and introduces a prosaic note of realism which destroys much and adds nothing to the Metropolitan broadcast.

When will official word be issued to rescue Taylor from this embarrassing situation?

* * *

We cannot estimate how many American musicians listened to the premiere of Caponsacchi, but we do know that Hageman would have been delighted and surprised if he could have peered into a television disc and seen the persons present in the nineteenth floor audition chamber of Columbia.

From his suite in a nearby hotel, we happen to know, Herbert Witherspoon, artistic director of the Chicago Opera, was seated at an amplifier. Then there was George Siemon, the Metropolitan's European scout, now on a short visit to New York; Rudolph Ganz, not to mention the hosts in a dozen cities in which Hageman has long been a familiar personage.

* * *

Howard Barlow Marches On

Howard Barlow has just been accorded the neatest compliment in the gift of a broadcasting system: his symphonic period has been doubled by Columbia-WABC. From now on Conductor Barlow will have a whole half-hour for his five-times-a-week program, a prodigious stretch of time from the standpoint of a major station.

The slim, wiry, tireless conductor (he used to be an intelligence officer in the army) will, doubtless, now be able to indulge himself. As a master of radio technic, Barlow will be able to present a surprising range of excellent music. He has always maintained first water programs and he has the gift of sensible condensation. He could—but we trust he won't—compress a Bruckner or a Mahler symphony into five minutes' playing time, if he must. Ask a conventional leader to omit a few bars of a symphony and he will writhen you, but Barlow hasn't such hoity-toity notions. He thinks music was bestowed by the gods to entertain the human race; he would amputate the solo of Gabriel's horn passages if he thought it lacked entertainment value.

The most intelligent broadcasting program of the air, the March of Time, which we have already cited as our favorite spot of the week, owes something to Barlow. Every week this young dynamo provides the background music for this Columbia feature, and twenty hours of rehearsal for this one act alone. Thirty compositions are used, three or four bars from this or that work to invoke a mood of India, a Japanese raid, a White House scene, or whatever the dramatist requires.

No wonder Barlow is lean as a whippet, and as lithe in his movements. There is where contemporary music is being brewed: in the super-charged atmosphere of the broadcasting studio.

* * *

An Experiment in Good Music

For courage in program selection we can submit as one shining example an English perfume house. Instead of surrendering to the fashion of the moment, this concern (Yardley, if you must know) is presenting substantial, attractive music, which will appeal (supposedly) to vast numbers of listeners.

On Sunday, Mischa Levitzki lent his brilliant virtuosity to the program; and on the previous broadcast, the London String Quartet provided the entertainment. The pianist will give five programs for Yardley over WJZ.

This is the type of sponsored program which gives lustre to commercial broadcasting. We are frankly curious to determine if it will be acceptable to the public it is designed to reach.

* * *

WOR Clings to Liberty

We observe that WOR celebrates its tenth birthday this week with a special program, and what is still more important, a declaration of independence. Every now and then the report comes up that this good old station, controlled by Bamberger of New-

ark, N. J., will at last become affiliated with NBC, or will become the key station for the new chain which is always, like television and prosperity, just around the corner. WOR maintains its hold on a great number of persons, an audience which would deeply regret the loss of individuality inevitable with a merger—abominable word! Positively, say the WOR officials, there is nothing to the rumors.

* * *

Civilized Music From Washington

When the musical record of 1932 is set down in the next year book, the NBC officials will be able to regard with pride the Library of Congress Musicales, the series sponsored, not by the NBC, but by the Library of Congress, but by the munificence of Elizabeth Shurtliff Coolidge, founder of the Pittsfield (Mass.) Chamber Music Festivals. We have mentioned Mrs. Coolidge's series in these pages weekly, so that no reader could miss any of the broadcasts now going on over the WJZ network on Sunday.

This past week, for example, introduced the sterling Kroll Sextet, comprised of William Kroll, violinist; Aaron Hirsch, second violinist; Leo Barzin and David Mankowitz, first and second violists; Milton Prinz and Ossip Giskin, first and second cellists. These musicians played William Kroll's engaging *Scenes Out of the East*, from manuscript, and the ever fascinating *Verlaerte Nacht*, by Schönberg.

* * *

Paderewski as a Broadcaster

Paderewski still refuses to broadcast here, but we are told by a British composer that Paderewski felt differently in England. He played on a British Broadcasting Company program, with the whole British Isles population as his audience. Our informant tells us further that Paderewski was in glorious fettle on that occasion; that he missed few notes, that all of the European countries, including the Scandinavian, were delighted with the performance. Apparently the chief objection of Paderewski to broadcasting is purely economic—once again proving his astuteness.

* * *

Gena Branscombe on WLWL

Gena Branscombe, president of the Society of American Women Composers, appeared on a program of her own music, February 15, in the Meet the Composer series over WLWL. Rose Spinelli, soprano, sang two of Miss Branscombe's songs, *I Bring You Heartsease*, and *Maples*, from the cycle, *Youth of the World*. Miss Branscombe was at the piano for the performance of her *Carnival Fantasy*, arranged for string quartet, harp and piano. These excerpts are

(Continued on page 36)

NATHANIEL SHILKRET

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Chicago Opera Completes Successful Boston Season

Two Weeks' Engagements Highly Enjoyable—Concerts of the Week

BOSTON.—The two weeks' engagement here of the Chicago Civic Opera Company, ending February 13, was artistically the equal of any during the ten years in which the company has been visiting Boston. The repertoire included seven Italian operas; a Russian opera sung in Italian; three French works; and five German (four of which were by Wagner). There was a continued increase, as in the past few years, in the quality of the performances of the German works, which constitute the outstanding achievement of the Chicagoans.

Financially, the season was probably as successful as the local management had expected—under the circumstances. The figures are not yet available, and perhaps the cautious management will continue to withhold them. In recent seasons the average boxoffice intake for the two weeks has been close to \$200,000. This season, at a hazard, the figures should approximate \$175,000, which will involve an even stiffer tax on the guarantors than usual. The falling off was due entirely to the drop in the demand for high priced tickets, for the cheaper ones sold even more rapidly than in the past.

PARSIFAL, FEBRUARY 10

Because Wagner's swan song had not been presented here in ten years and because of the beauty of the performance, this was one of the high peaks of the run. A splendid cast included Frida Leider, as a sharply individualized Kundry; Rene Maison, (appearing after a troublesome illness) as a credible Parsifal; Alexander Kipnis, singing gloriously the music allotted to Gurnemanz; Robert Ringling, substituting ably as Klingsor; Hans Herman Nissen, as a well-sung and well-acted Amfortas; and Chase Baromeo, performing excellently as Titurel. Of the numerous others, all of whom contributed to a notably fine ensemble, Marie Rajdl stood out as one of the leaders of the flower maidens. Both on stage, where Otto Erhardt had prepared a beautifully set and excellently managed performance; and in the orchestra pit, where Egon Pollak conducted masterfully, the presentation was noble, in sympathy with the finest traditions. An audience that crowded the opera house watched and listened for more than four hours spellbound.

LA BOHÈME, FEBRUARY 11 (MATINEE)

Rosetta Pampolini, who had scored earlier as Madame Butterfly, was well liked as Mimi; Margherita Salvi was the Musette; while the quartet of Bohemians was made up of Antonio Cortis (Rudolph), Victor Damiani (Marcel), Virgilio Lazzari (Colline) and Salvatore Baccaloni (Schamard). Roberto Moranconi conducted the performance, which was played to a disappointingly small house.

BORIS GODUNOFF, FEBRUARY 11 (EVENING)

The element of spectacle, which is so important in this folk opera, was emphasized by the Chicago production, which had strikingly beautiful scenic sets and colorful costumes. The ensembles had spirit and verisimilitude, notably in the scene where the chorus of peasants greets the pretender. The cast was headed by Vanni-Marcoux, for whom it is sufficient praise to say that his Boris is not dwarfed, even by the great Chaliapin's. Not content to imitate, Vanni-Marcoux presents his own remarkable characterization, so moving and eloquent that it grips the spectator backstage (to which the present writer can testify). The remainder of the long cast contributed to the beauty and power of the performance. Emil Cooper conducted with fine appreciation of the beauty of the score, keeping good balance between orchestra and singers.

MAGIC FLUTE, FEBRUARY 12

This opera had not been presented here for so long a time that it was novelty to most people in the sold-out opera house.

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The performance was another feather in the cap of the Chicago Company. The beauty of the modernist settings and the effective stage management were a tribute to Dr. Erhardt, while the spirit in which the orchestra played reflected the admirable insight and rare musicianship of the conductor, Egon Pollak. The singers were not so uniformly faithful to the Mozart style, though for this 20th Century the level was gratifyingly high. The singing of Alexander Kipnis as Sarastro was so beautiful as to irritate the least sensitive almost to rage at the notion that he will not be heard with the company next season. Similarly, Gustav Schützendorf, of the Metropolitan Opera Company, made a capital Papageno, clowning without vulgarity. Frida Leider, in a small part, sang in the Mozartean vein, and Marie Rajdl was a charming Pamina. Paolo Marion was the Tamino, and the lesser members of the cast were capable if not distinguished. The difficult music of the Queen of the Night was entrusted to a guest artist, Helena Mara, who displayed, in this writer's opinion, a voice of beautiful quality and who sang, after an initial shakiness, with sufficient surety and with correct intonation.

MIGNON, FEBRUARY 13 (MATINEE)

Beautifully mounted and capably staged, the performance was marked by an individ-

ual characterization of the title role by Coe Glade, who therby announced herself as a talent to be watched; by the vitalizing of the usually stupid Lothario part by Vanni-Marcoux; and by a well-acted, if not exceptionally sung, version of Filina by Margherita Salvi. Charles Hackett was at his ease in the role of Wilhelm Meister. Emil Cooper conducted, making the saccharine tunes almost carry conviction.

IL TROVATORE, FEBRUARY 13 (EVENING)

Serafina di Leo made her Boston débüt in the role of Leonora, and by credible report "stopped the show" while the audience applauded frantically. Cesare Formichi, as the Count de Luna; Cyrena van Gordon, as the opulent-voiced Azucena; and Charles Marullo, appearing (after an illness) as Manrico, were applauded for familiar abilities. Roberto Moranconi conducted.

BOSTON SYMPHONY PROGRAM

The Boston Symphony program of February 12 and 13 was devoted to Prokofieff's Classical Symphony; Debussy's rhapsody for orchestra and saxophone; Ravel's Rhapsodie Espagnole; and the Strauss tone poem, Also Sprach Zarathustra. In the Debussy number the English horn, in place of the saxophone, was played by Louis Speyer, and both soloist and music (the latter unfamiliar) made an excellent impression. The finely conceived version of the Strauss work was marred by some playing out of tune (probably due to the fact that the men had not properly taken their pitch from the organ), and by occasionally ragged attacks.

OTHER CONCERTS

The Flute Players' Club gave one of their interesting concerts at the Boston Art Club on February 14. Alexander Tansman's

Triptyque for string quartet was heard for the first time in Boston. May Whittemore was soloist in Respighi's Il Tramonto. A serenade in D major by Heinrich Hoffmann, and the Mozart quintet for horn and strings completed the program.

The Boston Civic Symphony Orchestra, composed largely of amateurs, gave an enjoyable concert under the direction of Joseph Wagner at Jordan Hall on the same afternoon. Raymond Havens was the soloist in the Beethoven C minor piano concerto. The balance of the program was devoted to numbers by Berlioz, Arthur Foote, Bernard Rogers and Coleridge-Taylor.

Robert Goldsand, young Viennese pianist, was very well received on the occasion of his Boston débüt, playing with the Boston Symphony Orchestra on February 15 the Beethoven C major piano concerto. Musical taste and style, comprehensive technical ability and unusual sensitiveness to variations in dynamics marked his performance. The other numbers on the program, led by Serge Koussevitzky, were taken from the concerts of the preceding week.

Roland Hayes sang his only complete Boston program of the season at Symphony Hall on February 16, being applauded with the customary enthusiasm by an audience which did not attain its usual size. The Negro tenor was not in his familiar vein until the second half of the program.

Joseph Malkin, cellist, and Jesus Maria Sanroma, pianist, both of the faculty of the New England Conservatory of Music, were heard in a joint concert by a large audience at Brown Hall on February 17. Sonatas by Grieg and Rubinstein and Beethoven's Variations on a theme of Mozart made up the program.

M. S.

Pennsylvania Symphony Orchestra

Plays Woodin's Oriental Suite

Conductor Hadley Presents First Philadelphia Performance of This Work—Recitals Attract Attention

PHILADELPHIA.—The Pennsylvania Symphony Orchestra concert, Henry Hadley conducting, on February 14, at Scottish Rite Temple, was one of the most successful in the series. The soloist was Morris Braun, concertmaster of the orchestra. Mr. Braun played Symphonie Espagnole by Lalo, with orchestral accompaniment. It was an excellent performance, revealing clear and facile technic, good tone and generally fine interpretative ability. The audience recalled the soloist over and over again.

The symphony which opened the program was Haydn's B flat. An Oriental Suite by Woodin was given its first Philadelphia performance and proved to be of interesting content, and clever orchestration. The audience received it cordially, recalling the composer, who was present, several times. Wagner's Overture to The Flying Dutchman closed the program.

LOHENGRIN

The performance of Lohengrin, given by the Philadelphia Grand Opera Company, was distinguished alike for singing, acting and orchestral work. Paolo Marion made his débüt in the title role, and revealed a voice of ample volume, good tone, and wide range. His various solo parts were excellently conceived, and his voice blended admirably with the other voices. His interpretation of the part showed careful thought, and the emotional significance was finely portrayed. Anne Roselle made a charming Elsa. Her singing was characterized by clarity of tone, and skillful use of her brilliant voice. Cyrena Van Gordon gave a stirring performance as Ortrud. Her deep and powerful tones are well suited to the role. Her solo in the second act brought rounds of applause. Nelson Eddy as the King's Herald was especially fine, investing his part with unusual interest. Others appearing successfully were Carol Deis, Agnes Davis, Virginia Kendrick, Ruth Carhart as pages; Daniel Healy, Albert Mahler, Conrad Thibault and John Cosby as nobles; and Bernice Dollarton as Gottfried. Fritz Reiner, as conductor, was in absolute control.

TILLIE BARMACH AND TRIO

A concert was given on February 10 at the Friends Select School, under the sponsorship of the Parent-Teacher Association of the institution. Tillie Barmach, soprano, sang Schubert, Debussy and Harl McDonald numbers. The trio, Harl McDonald, piano; Herman Weinberg, violin; and Emil Folkmann, cello, played an item by Loeillet and a composition by Dr. McDonald, who also offered three piano pieces of his own composition. There was a large audience, which appreciated Miss Barmach's vocal excellence and the pleasing offerings of the instrumentalists. Ruth Joseph accompanied.

JACQUES THIBAULT IN RECITAL

The Penn Athletic Club Musical Association presented the French violinist, Jacques

nical Paganini compositions—concerto No. 1 in D major, three pieces, transcribed by Vogrich (Chevalier Mousquetaire, Danse des Ombres, and Dans les Bois), and Moto Perpetuo. In these Mr. Zimbalist played with the utmost ease and artistry. Harry Kaufman provided artistic accompaniments.

M. M. C.

Duquesne University Offers Course in Church Music

The School of Music of Duquesne University, Pittsburgh, Pa., offers a special four-year course in Catholic Church music. The curriculum includes instruction in organ playing, harmony, counterpoint, composition, sight singing, voice classes, history of music, general and musical aesthetics, liturgical music, choir management, the technique of orchestral instruments, the elements of orchestration, treatment of voices, and Gregorian notation and modes.

Elshuco in Recital, March 1

The Elshuco Trio (Karl Kraeuter, Willeke and Aurelio Giorni) will give the last of the four chamber music concerts in their subscription series, March 1, at the Engineering Auditorium, New York. They will be assisted by Conrad Held, Edwin Ideler and Harry Sacher. The program includes Brahms' piano quartet in C minor, op. 60; Chausson's piano trio in G minor, op. 3; Schubert's piano quintet (Forellen) in A, op. 114.

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MUSICAL COURIER

Cupid the Conqueror

Moves Paris Hearers

De Breville's Opera in Local Première—New Music at
Concerts—Landowska Plays Bach

PARIS—Cupid has given the musical world a lesson in patience. He waited only twenty-seven years to enter the Opéra-Comique. He got there recently when Eros Vainqueur (Cupid the Conqueror), fairy tale in three acts and four scenes, poem by Jean Lorrain, music by Pierre de Breville, was given its first Paris performance.

The work was originally intended for that theatre, but as sometimes happens, the authors' intentions were not realized. Chances are the music was too beautiful for even that distant epoch. At any rate, it was taken over by La Monnaie of Brussels in 1910, where it was given with considerable success; Dupuis conducting and Mme. Croiza in the leading role. Between then and its recent production in Paris, the symphony orchestras here and there have frequently played excerpts from it on their programs.

Eros Vainqueur certainly deserves to succeed. The purity of its subject and the sheer beauty of its score may be against it in an age that likes cacophony, distorted voices (go to the talkies) and flagrant sexuality.

Within the last twenty years, the human ear has become accustomed to all sorts of queer things and has more or less forgotten how to listen. And a score like de Breville's requires careful, concentrated listening, as all introspective, musically, logically planned and expertly written music does.

The chastity of de Breville's heroines may also be offensive to the younger part of the modern audience. Our adolescents, no longer go in for that sort of thing very strongly. Here the lassies are depicted with exquisite flowers in their hands; but we are more accustomed to seeing the girls wield the cocktail shaker than pulling the symbolic petals. For that is all there is to the story: Cupid awakens three sisters (princesses, too) to the gentle passion: he disappears and then they languish and expire. The contrast with present-day taste it is not necessary to underline.

The work was well presented, though M. Fourestier, who conducted, seemed to acquit himself of his job with not too much abandon. In the cast were Miles. Soyer (Eros); Guyla (Argine); Agnus (Tharsyle); Cerney (Floriane); Lecourver (Lisbeth); MM. Tubiana (The King); Azema (The Cardinal); and Dupré (Terkan). In the second act there was a divertissement, arranged by Robert Quinault and danced by Miles. de Rauwera and Salomon, assisted by the ballet. Costumes and scenery were by Multzer and Deshayes, respectively.

New Music Galore

So many new works were created by the orchestras, detailed review of them has to be dispensed with. All that can be done at

Foreign News in Brief

A Racing Opera

LONDON.—The next production at Sir Nigel Playfair's Lyric Theatre, Hammersmith, will be a light opera by Alfred Reynolds, text by A. P. Herbert (the author of *Tantivy Towers*, successfully produced at this theatre last year). The title is Derby Day and the text satirizes the English sporting spirit, just as its predecessor mocked the hunting field.

C. S.

Operetta Reigns

COLOGNE.—The first novelty of the season at the Opera was a new operetta, *The Flight into Matrimony*, by the Hungarian composer Nicolas Prodzky, resident in Berlin. In Munich, too, the public is being attracted by light fare. Franz von Supp's *Fatinitza* has been added to the repertoire.

N. A.

Disarmament Music

GENEVA.—On the occasion of the opening of the World Disarmament Conference here, the Société de Chant Sacré offered a complete performance of Franck's *Les Béatitudes*, under the direction of the veteran Swiss conductor, Otto Barblan. The presentation took place in the ancient Cathedral of St. Pierre (illuminated for the occasion) and twice repeated, attracted great crowds each time. The soloists were an international ensemble, including Jo Vincent, soprano, of Amsterdam; Ernest Bauer, tenor, of Geneva; and Hector Dufranne of the Paris Opéra Comique. Both choir and orchestra acquitted themselves nobly.

C. S.

A Jazz Don Giovanni

PRAGUE.—An opera on the Don Juan legend by Erwin Schulhoff (German-Czech composer) had its première at the Czech

this time is to catalogue them and report their success.

The Straram Orchestra, Walter Straram conducting, gave the first performance of a concerto for piano and orchestra, by C. Arrieu; with Lucette Descaves at the piano. The Pasdeloup Orchestra, under Ingelbrecht, also brought out a new concerto for piano and orchestra,—this one by the French composer Jean Cras; Colette Cras at the piano. The Paris Symphony Orchestra presented a Capriccio for violin and orchestra, by Henri Tomasi; solo part played by violinist Cheedec; the composer conducting. The Colonne Orchestra gave its customers the first audition of a *Divertissement* on a Pastoral Theme, by Gabriel Pierné, under the composer's direction.

BACH, DOUBLE AND TRIPLE

Wanda Landowska, whose delvings into the past have made her a reputation, gave a Bach program in the Salle Pleyel. The audience, large and enthusiastic, enjoyed the performance and coaxed Mme. Landowska into playing a number of extras. The assist-

ing artists were Amparo Garrigues, Ruggiero Gerlin (harpsichordists); and the Chamber Orchestra of the Paris Philharmonic Society, directed by M. Cloez. On the list were concerto in C minor, concerto in C major (for two harpsichords), concerto in D minor (for three harpsichords); and Chromatic Fantasy and Fugue and Partita in B flat major, interpreted by Mme. Landowska.

LANG PLAYS BEETHOVEN

The young French pianist Francois Lang was appreciated for his classical and yet romantic interpretation of the Beethoven concerto in C minor, with the Conservatory Orchestra, G. Cloez conducting. The singing beauty of Lang's tone was admired. At a concert of the Poulet Orchestra (Gaston Poulet at the helm), Mme. Castellazzi won a distinctive success in the difficult Mozart *Airs de Concert* (*Mia bella fiamma addio*), which she sang with beautiful vocal tone, technical finish and refinement.

SPANISH MUSIC

It was interesting to hear an entire program of works by Joaquin Nin, a composer too well-known to need presentation at this time. Assisted by the French cellist Jacques Serras, Señor Nin (himself at the piano), performed *Four Commentaires, Chants d'Espagne, Suite Espagnole* (for cello and piano); *Four Ancient sonatas, Message à Claude Debussy* and *Danse Ibérique* (for piano).

IRVING SCHWERKÉ.

Meyerbeer's Huguenots

Modernized for Berlin

New Text—Curtailed Music—No Ballets

BERLIN.—After sleeping the sleep of the just for somewhat over twenty years, Meyerbeer's *Huguenots* has just been reawakened for better or worse at the Staatsoper, in an elaborately purged and purified version made by Dr. Julius Kapp, in conjunction with Generalmusikdirektor Leo Blech.

It is an open secret that the revival was prompted by the aching needs of the repertoire, rather than by any public nostalgia for Meyerbeer. The production—which was staged by Max Reinhardt's one-time associate, Gustaf Gründgens, and conducted by Mr. Blech—has been in preparation for a long time. It was received by an unusually brilliant first night audience with a fair show of cordiality, but how operable the old carcass will prove itself in the long run remains to be seen.

The problem of a fittingly spectacular mounting in a Meyerbeer work is decidedly subordinate nowadays to that of coralling half a dozen vocalists equal to the technical and stylistic demands of music which depends for nine-tenths of its effect on a consummate virtuosity of song and a native sense of the "grand manner." This problem,

National Theatre in Brünn. It is entitled *Flammen* (*Flames*). The text treats of Don Juan, tired of life, in search of his soul and of death, whom he meets at last as Mme La Morte. In a series of tableaux he is shown in attempt after attempt to rise beyond himself, but he is always lured by the physical attraction of the women he meets. At the end he is found, as at the beginning of the piece, in a modern bar. The music is strongly mixed with jazz but shows much originality and remarkable tone color effects. The opera had a good performance and an enthusiastic reception.

R. P.

Riviera Forgets War

NICE.—The Nice Opera has staged its first German opera since the war, namely Mozart's *Figaro*, in which a number of prominent German singers took part. The performance had a great success.

R. Z.

Kienzli Is Seventy

VIENNA.—Wilhelm Kienzli, venerable composer of *Der Evangelimann* and *Le Ranz des Vaches*, was the subject of many honors and festivities on his seventieth birthday. The Staatsoper gave a festival performance of *Der Evangelimann*, which Kienzli himself directed and for which the conductor's desk was decorated with a huge laurel wreath donated by the management. Kienzli was feted by a large and enthusiastic audience on this occasion.

P. B.

Tuscan Opera

ROME.—A remarkably successful first performance of a new opera, *Madonna Oretta* by Maestro Riccitelli, was staged at the Teatro Real. The libretto (with a 16th Century setting) is adapted from a comedy by Signor Forzano.

L.

South African Orchestra

CAPE TOWN.—The Cape Town Orchestra, which is eighteen years old, has William J. Pickrell as its leader. There are forty-one players. The organization gives excellent

the Staatsoper has struggled to solve as gratefully as possible with the material at its disposal. The results were honorable in one or two cases, but the whole made recollections of impresario Maurice Grau's seven-star *Huguenots* at the Metropolitan Opera more poignant and legendary than ever.

Some of the Changes

Emphasis was cleverly shifted to Dr. Kapp's editorial work, which aimed to save Meyerbeer from his own sins and also to raise this archetype of "grand opera" to the status of music drama. The doggerel of Castelli, current in German opera houses for ninety years, Dr. Kapp has replaced by an entirely new text. In the next place, he has altered various episodes in Scribe's libretto with an eye to dramatic logic and consistency. Between him and Mr. Blech, moreover, the tremendous bulk of the old opera has been considerably reduced.

This deflation has been accomplished by means of curtailments in various arias (a charity, incidentally, to several singers concerned); by the elimination of numbers like the overture, the bathing girls' dance, the

(Continued on page 33)

programs but draws only fair-sized audiences.

Musical Shrines

LONDON.—Movements are on foot to purchase Billing Hall (Northamptonshire), the home of the late Gervase Elwes, and convert it into a refuge for convalescent musicians, and to acquire the birthplace of Frederick Delius, in Bradford, and make it into a Delius Memorial House.

R. P.

Pianists to Compete

WARSAW.—On March 6 the international Chopin Competition will open here for pianists under twenty-eight years of age. There are three prizes (given by the Chopin Music Academy) of \$550, \$330 and \$220.

Prodigies in Transvaal

JOHANNESBURG (SOUTH AFRICA).—Oskar Shumsky, American boy violinist, appeared here at City Hall and met with a markedly favorable reception from the public and the critics. He played, among other pieces, the *Chaconne*, *Vitale-Auer*; and Mendelssohn's concerto.

N.

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Humperdinck's *Königskinder* Has Local Milan Premiere

Delicate Music Pleases—Giordano Operas Heard—Concert Artists Applauded

MILAN—The first novelty of the Milan season, Humperdinck's *Figli di Re*, (*Königskinder*) drew an interested if not over enthusiastic audience to La Scala. Notwithstanding the light fairy tale and its disappointing end, Humperdinck's pretty music is arresting, attractive in melody, charming and of fascinating rhythms; without, however, any great display of originality.

Augusta Otrabella, the goose girl, sang well, and was poetic, graceful, and pleasing to the eye. The Spanish tenor, Thomas Alcaide, was an aristocratic and imposing Prince, with a voice, however, better suited to music of higher tessitura. The mise-en-scène could not have been better. *Figli di Re* makes a diverting spectacle, but is not likely to be a drawing card.

La Vedova Scaltra, by Wolf-Ferrari, was directed and cast, as for its Milan première of last season, every detail being accurately cared for. Panizza directed with bravura, and the singers were received with enthusiastic applause. Adelaide Saraceni and Thomas Alcaide pleased immensely. Menescaldi and Fernando Autori also shared in the favorable reception.

Homage is being paid to the new director of La Scala, Maestro Giordano, in the presentation of two of his operas in the repertoire of this season. The first of these, *Fedora*, directed by Victor De Sabata, excited

enthusiasm with its melodramatic nature. Giuseppina Cobelli is a fine singing actress, and seemed exceedingly well cast in the part of Fedora. The second of Giordano's operas, *Il Re*, will shortly be given its première.

The past month has offered a rich assortment of concerts. The Russian violinist Metz drew a packed auditorium and was much admired for his playing of Bach's sonata in G minor; Saint-Saëns' concerto in B minor; Adagio and Waltz (Glazounoff); and other selections.

The Bulgarian cellist, Slawko Popoff, had his usual enthusiastic following.

A return of the pianist, Carlo Zecchi, also scored warm success, especially with Beethoven's Variations (op. 35).

The Teatro del Popolo, a Fascist organization, which has brought only the best artists to Milan, continues to give brilliant concerts. A recent event was the importation of the Philharmonic Organization of Monaco, under the baton of Max Reiter, with the Swiss pianist, Edwin Fischer, as soloist. The Flying Dutchman overture; Don Giovanni overture; Leonore No. 3 overture; and Moussorgsky's Pictures at an Exposition, all revealed a high order of interpretation. Reiter directed with sureness and sensibility. Fischer received several ovations.

DOROTHY STILL,

London

(Continued from page 5)

sparkling Capriccio of earlier vintage showed that Stravinsky's jazz is decidedly better than his jazzified religion. He played it brilliantly, and Ansermet (his chosen baton *famulus*) gave his muse the best possible presentation.

Ansermet's understanding of contemporary music is almost unique, but in recent years he has also developed an interesting personal style for the interpretation of the classics, of which his Eroica on this occasion gave us a taste. Unfortunately, the B. B. C.'s horns were not always equal to his demands.

The following B. B. C. symphony concert was altogether Russian. A program consisting of the overture to Rimsky-Korsakoff's Ivan the Terrible, Prokofieff's violin concerto in D major, and Tchaikowsky's fifth symphony, was given by the young Russian conductor, Nicolai Malko. Joseph Szigeti, who was the first to play this concerto, was the soloist of the evening and again proved his remarkable comprehension of the modern idiom, as well as a technical accomplishment that is as individual as it is brilliant.

FREDERICK DELIUS AT SEVENTY

Frederick Delius recently celebrated his seventieth birthday, and at Albert Hall Sir Thomas Beecham and the London Symphony Orchestra joined forces with Katharine Goodson to do him honor. The beautiful, though somewhat uneven piano concerto, was given a well-nigh perfect performance. There is something "fey" about Katharine Goodson—a rare spirit that can sense the intangible and give us glimpses of the "high hills" in which such souls as Delius dwell. The program, which opened with Humperdinck's Hänsel und Gretel overture, also included Haydn's E flat symphony, and Beechoven's second.

The British Women's Symphony Orchestra, a voluntary organization of idealists, had as soloist for its last concert, Karl Ulrich Schnabel, twenty-two-year-old son of Artur Schnabel. It was his second appearance in London and his success was little short of sensational. Under Malcolm Sargent's baton, he played Mozart's A major concerto; and Chopin's Allegro spianato and Polonoise (with orchestral accompaniment). A complete technical equipment is a *sine qua non* with youthful aspirants to fame these days and therefore requires no comment in this case. But the remarkably mature absorption of the spirit of the music which this budding artist shows, allowing for a certain understandable reticence, places him decidedly in a class above the prodigy. The audience evidently sensed this, for it recalled him seven times—an almost unheard-of tribute to a newcomer.

NEW DRAMATIC SOPRANO

A sort of mammoth concert at Albert Hall, in which the London Symphony and the New Symphony orchestras combined under Malcolm Sargent and John Barbirolli, was given in aid of the newspaper press fund. It served to introduce to London another new artist, a singer this time, Laelia Fineberg, who promises to be a welcome addition to the ranks of dramatic sopranos. In Isolde's narration, and Non mi dir (from Mozart's Don Giovanni), she proved to have a beauti-

ful voice that was powerful enough to hold its own with the two orchestras. She had a great and well-deserved success.

OPERA IN ENGLISH

Speaking of operatic arias, a word must be said about the new production of Verdi's Masked Ball at Sadlers Wells, the second of London's people's opera houses, younger brother to the Old Vic and, like the latter, run by Dame Lilian Bayliss, for the wage-earners of the city. The performance was delightful, sometimes for its real excellence and sometimes, one must admit, for a naively melodramatic quality that crept in here and there, notably in the singing of the two arch-plotters and the ludicrous dominoes worn in the last act. But Tudor Davies and Joan Cross in the leading roles, and Edith Coates as Ulrica did some really fine singing. The orchestra and choruses, too, were good, and altogether this performance proved once again that vernacular popular opera in England is creating a tradition of its own.

CHAMBER MUSIC AND RECITALS

While there is not the rush of recitals usual at this time of year, the lull of the holiday season has been superseded by an encouraging revival of activity. The Lener Quartet, which used to regale us with complete Beethoven cycles, has given us at least one concert, in which the immortal opus 132 figured as the outstanding achievement; the Italian Trio consisting of Poltronieri, Bonucci and Casella (in person) has ministered to Beethoven and Brahms, to which Casella and Bonucci added, the former's new cello sonata, a work which exploits the tonal resources of the two instruments with great ingenuity and a remarkably continuous energy. And May Harrison, violinist, with Leon Goossens, oboist, have given a refreshingly unchallenged program comprising Bach's C minor concerto for violin, oboe and strings (better known in its two piano and orchestral version), also a Handel sonata for the same combination, an oboe concerto by Marcello and the third violin and piano sonata of Arnold Bax, with Charles Lynch at the piano.

GERHARDT REAPPEARS

An unusual dearth of piano recitals has been counterbalanced by a fair amount of vocal display, including a delightfully intimate concert by London's favorite Liederist, Elena Gerhardt, who, according to report, has just entered the haven of matrimony.

To celebrate the twenty-fifth anniversary of her first appearance in London, Mme. Gerhardt repeated the program which she gave with Nikisch on that occasion. Ivor Newton accompanied and a crowded audience evinced tremendous enthusiasm.

AND FINALLY

Two decidedly individual singers of contrasting style have given us German and French masterpieces with similar authority: Emmy Heim from Vienna essaying Beethoven, Schubert and Brahms; and Claire Croiza presenting Debussy (*Chansons de Bilitis*) and Ravel. Two English singers still unfamiliar to London audiences, High Campbell and Alfred Read, both afforded pleasure in programs, unconventional and enterprising.

If, now, this budget records the Royal Choral Society's performance of Elgar's Dream of Gerontius (at Albert Hall) the chronicle of latest musical doings in London would seem to be complete and up to date.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,
7-4504, 7-4505, 7-4506
Cable address: Muscourier, New York

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, \$20
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Ancorification of the foregoing list will be found on one of the last pages. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, New York; Distributing Agents, American News Company, Chicago; Western Distributing Agents, New England News Company, Boston; Distributing Agents, Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kinques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are contained on the first page. No charge is made for setting up advertisements. An extra charge is made for mortising, patching, tiling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1882, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK FEBRUARY 27, 1932 No. 2707

In painting, the great masses of the people still have eyes that do not see, just as in music they have ears that do not hear.

No matter what the general musical depression, the world will remain unalterably on the Bach-Beethoven-Brahms-Wagner standard.

Current performances at the Metropolitan could hardly be improved upon artistically, but what the New York opera house needs is a bigger and better lobby, the present foyer being overcrowded with gossip.

Ossip Gabrilowitsch writes a letter to the New York Times (February 14) reaffirming his opinion that conductors should make pauses between the movements of a symphony, and also should permit audiences to applaud whenever and as much as they like. It is a sane and sensible stand, and a needed reproof to those of his colleagues who are harassing their audiences with tyrannical (and nonsensical) restrictions.

At least music is not suffering any curtailment in the present radical city budget slashings now being made in New York and other municipalities. With a few exceptions, our municipalities have ignored the European custom of providing opera, concerts and the like for the citizenry. Millions of dollars were wasted which might well have been spent in civic music enterprises, to build a higher type of citizenship, and to provide employment for thousands of musicians, now ignored as a class by municipal administrators.

Wagnerian Fanfare Resounds

There would appear to be some discrepancies in the report coming from Bayreuth by way of the Associated Press that an early Wagner score has been recovered. The account says that the piece was a fanfare written in the composer's youth, incorporated as part of the music of the Sixth Bavarian Regiment, used until the beginning of the World War, and then lost to sight.

Wagner had nothing to do with Bavaria in his youth. He was brought there by King Ludwig after he had reached middle age, at which time he may have written a fanfare, but it would then hardly be a youthful work. And surely if the fanfare was

part of the band repertoire, it could scarcely have been unknown. A work by Wagner unknown, even if only a fanfare? Not if Cosima knew it!

Hard and Soft Music

Walter Gieseking, in an interview (published by the New York Evening Post) taken by Louis Sherwin, advances the theory that American music will benefit by the depression. Prosperity, he says, produces music that is "soft"; hardship stimulates the creative force. We have no worthwhile music because we have been too prosperous. Great music is written in a garret. "A goose that hangs too high develops no Brahms, no Beethoven, not even the strictly theatrical afflatus of a Richard Wagner."

Gieseking, not only a masterful pianist but a man of parts and an ordered thinker as well, is probably not far wrong in his general premise, but whether it will apply to America and the depression no one can say. There have been composers previously in America who were desperately poor. Wherever the goose was hung, they did not succeed in reaching it. In most cases they did not even have the support of the wealthy, as did Beethoven, Wagner and many others who left the world an artistic heritage of worth. It was the ease coming from subsidy which made many great art works possible, not the misery of the garret. It is not sufficient to have great ideas; one must also have leisure to set them on paper, and performances to aid growth.

If the American was ever "soft" in art during times of prosperity, these ought to be the days for him to get hard. Gieseking would enjoy reading Hergesheimer's book, *The Limestone Tree*, which gives a fair insight into what made us hard as a nation. For hard we are, even if not in our music. And why?

Is it not chiefly because music always has been with us the pastime of our women? The men were too busy to take any interest in it—and to a great extent still are. Also, may it not be because of what Gieseking himself sets forth (about music in present-day Germany): "Musicians, for instance, say: 'Why compose music? Who knows what form music will have ten years from now?' Maybe something will be invented, some new mechanical means of reproduction, that will at one stroke make all existing musical instruments out of date.' In other words, why write music if there is no opportunity for performance?"

Is not uncertainty of performance America's trouble today? Not one larger work in a hundred by an American composer is produced by any major organization. Is it therefore surprising that American composers do what may result in some sort of production, even under unsatisfactory conditions?

If ever a society of American composers comes into being, it should have for its motto the words of the poor Nibelungen dwarf, Mime, in Wagner's Siegfried: "Zwanglose Plage, Müh' ohne Zweck!"

Hope Blooms Ever

What is this "avoid music as a profession" agitation that is just now going the rounds, and who started it? Who keeps it alive? The failures, of course, and some publicity seekers, several of whom have seen their best days and now assume the moral attitude of warning others against the pitfalls of ambition.

No one who has the interest of music at heart will spread such advice. For, as we all know, it is hope that keeps any activity alive; and there is quite as much reason for optimism in music as in any other career, even in careers that are not so called.

The student of music is likely to get as far as the average man or woman who travels the straight and narrow path of business or commerce. A vast majority of human beings must be contented with a very modest living; so must the vast majority of those who aspire to prominence of one sort or another in music.

But does the average young human cease study simply because he may not hope later for more than a clerkship? He does not; and if he did, our schools and colleges would soon be closed. Does he give up hope of something better in spite of statistics and authorities? Of course not. Did not the poet say that while there is life there is hope?

The sentiment applies to music. Kill hope and you kill the music schools and the music teachers. You may also, incidentally, kill the future of a real talent. If a boy or girl shows aptitude in any line of endeavor it should be nurtured. Life balances inequalities; and in success, in business or in music, as well as in life, many feel themselves called but few are chosen.

Enter the Amateur

Sir Herbert Brewer (from 1897 to 1928 organist of Gloucester Cathedral, England) conducted the famous Three Choirs Festivals for many years and once wrote an article in which he claimed that the small district in western England that gives these festivals is the most musical spot in the Empire.

In his *Memories of Choirs and Cloisters*, he says: "My remarks gave rise to a storm of criticism in the London press and elsewhere, some abusing me and others admitting that I had some justification for my claim. One paper gave vent to the following caustic and cutting remark, 'Are we not right in supposing that Dr. Brewer is organist there?'"

Certainly the district has every right to be proud of its musical record. "Here in this small compass," writes Dr. Brewer, "existed one of the oldest, if not the oldest, musical institution, the Three Choirs Festival. . . . These great historic meetings were held annually in cities of only moderate size with an average population of about 40,000. They had already been in existence about forty years when Bach and Handel died. It was an extraordinary achievement to have carried them on so successfully for now over 200 years. . . . In addition to these yearly festivals, there were some twenty-five musical societies flourishing within this radius" (within a radius of thirty miles of Gloucester Cathedral).

We in America are certainly not concerned about problems as to which portion of the British Empire is the most musical, yet the foregoing facts should be of interest to our musical population. The record of the Gloucester district is remarkable, to say the least, not only for its choral concerts but also for the fact that it maintains a splendid amateur orchestra, with 150 players, recruited from all classes, the strings being drawn largely from the fair sex (we quote from Dr. Brewer). The orchestra performed most of the symphonies from Beethoven to Tschaikowsky, and accompanied the chorus in the oratorios. Furthermore, the members of the orchestra were called upon for assistance at concerts all over the country wherever choral works are performed and an orchestra required, "and but for its assistance the Gloucester Choral Society could not afford to have an orchestra at each of its concerts."

There was (and presumably still is) much chamber music played by amateurs in that part of England—maybe all over England—and one is tempted to ask, "What is the matter with America?" We assume here that our Anglo-Saxon population does not descend from a musical nation. That, in a certain sense, cannot be denied. England does not stand with the nations of continental Europe in the matter of composers, conductors, virtuosi; the great masters have been imported, as they have in America, the compositions played and sung have been largely by natives of lands other than England.

But a nation may be—as is shown by Dr. Brewer's account of his career—highly musical without being the birthplace of the world's greatest masters; and, indeed, there are nations that are not—in the English sense—musical at all but, have, in spite of this, produced composers and virtuosi of the first order. One reason for this is that such nations have been too poor to organize musical societies; and perhaps one reason for the British manner is that the country has been too rich for the growth of great professionals. In England, as in America, it has long been felt quite proper to be a musical amateur, quite "improper" to be a professional.

Now the time has come when America may appropriately emulate England in the matter of amateurism. We should have great amateur orchestras, great choral societies, in our cities of 40,000; not the type of choral societies where the singers must be paid to sing as if singing were not a pleasure; not exclusively the type of amateur orchestras where the players are preparing themselves to be professionals; but genuinely amateur organizations.

England began it more than two hundred years ago; are we not as civilized now as England was then?

Böhm's Flute

Just a hundred years ago, in 1832, Theobald Böhm finished his first version of the flute which bears his name.

In 1847 the inventor produced his final model and the instrument has since been used by flutists all over the civilized world.

Böhm's system was to fix the position and size of the holes so as to obtain not convenience in fingering, but purity and fullness of tone; and he covered all the holes with keys, to assure prompt and accurate "speaking."

Böhm also wrote a treatise on the flute and its construction. He died at Munich in 1881.

VARIATIONS

By Leonard Liebling

Heigho! here we are emerging shortly into Spring and my vernal joys are sadly clouded because this desk is filled with stacks of quotable clippings and contributions received during the Winter, and for which I have not been able to find space in Variations. I hope that my many kind correspondents will understand the reason for the seeming dereliction, and that omission does not, as the publishers' rejection slips say, "necessarily imply lack of merit."

Some of the contributions and clippings could not be used under any circumstances for they are too long. Others are too personal; and a few refer to matters which arouse no general interest.

I do not care to receive programs or reviews sent merely because they have such misspellings as "Lizst," "Mendellsohn," "Rubenstein," "Greig," etc., although that frequent error, "Leibestraum," always gets a smile from me.

Another and humiliating circumstance is, that whenever I quote a typographical error, a certain oversmart tormentor invariably calls my attention to some mistake of the same kind in the Musical Courier.

Our staff works hard to make this paper as accurate as possible, but it seems beyond human ability to bring out a faultless issue every week. Occasionally the inexplicable slips are decidedly funny but they drive the editors to helpless despair—like the time, years ago, when the photographs of a Wagnerian tenor and a wire haired terrier appeared on one of our pages, and the singer's picture was captioned "Whiskers," while the canine snapshot bore the name of the vocalist. The moment when the artist burst into the innermost sanctum and swore that the transposition was intended as a malicious jest, is well remembered by the personage who had to escort the outraged one to the door and listen to his tirade, ending with: "Never I do wear whiskers, *blos* in opera. You are a liar. Not I am the dog, aber you. You are *infam* dog. And if I am dog, you let me loose my arm, and I show you. I *beiss* off your nose."



One clipping came to me from three sources recently, and here it is, purloined from the New York World-Telegram of February 16. Pitts Sanborn is the author:

Returning to the subject of "a coloratura." I have been thinking how readily that objectionable term lends itself to the time-honored device of *reductio ad absurdum*.

Let us grant for a moment that a light soprano who excels in the delivery of the runs, trills and vocal arabesques may be called a "coloratura."

Then why should not a singer who surpasses in the utterance of brief detached notes, especially in the highest register, be termed "a staccato?" Thus Mme. Barrientos and Mme. Pons would qualify as "staccati."

By similar token, a vocalist proficient in the linking of notes would be termed "a legato," one who swells and diminishes a tone with particular skill we should dub "a messa di voce," a past master of the declamatory style would become "a recitative."

Those of us whose memories reach beyond yesterday should find ourselves referring to the late Mme. Melba as "that perfect trill," to Mme. Sembrich as "the exquisite cantilena of my youth," to the ever-to-be-lamented Caruso as "a sumptuous sostenuto."

But stop! There was once a cantatrice hight Lola Beeth whom irreverent New Yorkers renamed "Tremolola."

By an enlargement of the procedure Mr. Heifetz and Mr. Bauer should be known each as "a concerto," Mr. Paderewski and Mr. Zimbalist as "a sonata" and, of course, Mr. Kreisler would be "a caprice viennois" and Mr. Rachmaninoff "a prelude."

Let us hope, however, that no wearer of a too learned sock, confusing a once popular painter with his works, will ever allude to Mr. Koussevitzky or Mr. Stokowski as "a whistler" or that anybody should now be prompted to dismiss anybody else as "a non-conductor."



Leon T. Levy is the conductor of the Young Folks' Symphony Concerts of Westchester County, N. Y. Several weeks ago he gave one of the series, at New Rochelle, New York. A local paper reports:

The Flight of the Bumble Bee by Rimsky-Korsakoff was by all odds the most popular selection of the concert because of its vividly descriptive character. There was enthusiastic applause and, when Mr. Levy announced it would be repeated, a small girl nearby whispered: "Oh, they're going to play it over again. They must have forgotten something the first time."



One cannot write the word "joy" without recalling the inimitable cartoons of T. E. Powers (which appear regularly in the Hearst papers) and his funny little figures representing Joy and Gloom, and replete with real meaning as well as humor.

But there is neither meaning nor humor in the

publicity projected in recent letters to the dailies (free publicity, or course!) commanding the joy of singing with (also, of course) some gain to be derived by the publicity seekers from those who are caught in this joy trap.

The world, we are led to believe, will be saved by singing.

Now, singing is a pleasure to those who enjoy singing; and a great many people who know nothing about it because they have never tried it, would find enjoyment in choral singing if they would join a chorus, or choir singing if they would join a choir.

But excessive and false claims are dangerous to any cause, and the cause of singing, of congregational, choir, chorus or solo singing, is injured by the ambitious fanatics or profiteers who inject into this activity elements that are foreign to it.

Who is able to describe in words the pleasure derived from active participation in music? Whatever word may be applicable, "joy" surely is not. Joy, in its present-day meaning, is associated with laughter, with lightsome gaiety, and those moods music finds it most difficult to express. Especially is this true of vocal music, which often seeks to apply itself to joyous words, but as often fails.

It is a pity that propagandists cannot remain moderate. Music is the most powerful of all human persuaders, as militarists, churchmen and politicians well know. It exercises an appeal far more potent than the words of the most honey-toned orator. But music is not a pacifier, it is not a moralizer; and only such music as is used in night-club whoopee leads to fun and joy (if it is the music that does the leading).

The appeal of music is sufficient unto itself. It needs no false claims to make it understood. Everybody knows the pleasure that may be had from it, in spite of the fact that philosophers have from time immemorial failed to explain the reason for human response to tone. Rousseau, Schopenhauer, Helmholtz and many others have attempted analysis but with no success; and the late O. G. Sonneck was of the opinion that all such effort at elucidation must necessarily prove futile.

Does one ballyhoo the value of gold and precious stones? Then, why music?



John D. Rockefeller, Sr., living in Ormond, Fla., told newspaper correspondents recently that he feels optimistic; sees business conditions improving; and spends his time golfing and singing hymns. And now that everything is all right, how about those two internationally known artists who have no engagements this Winter, find themselves marooned in New York without money, and had to accept aid from unemployment relief sources?



A sweet story in the Daily News (New York), February 4, Sidney Skolsky's snappy column:

One day last week George Gershwin went into a music shop to buy some classical records. While he was selecting them he got into a discussion about modern music and modern composers with the music clerk, a very serious young man.

The clerk didn't know he was speaking to Gershwin and soon the conversation concerned George's music. The clerk put George on the pan, rapping his music. George didn't say a word until he had completed his purchase. Then he said to the clerk: "Will you please send those records to my home? The address is —, and the name is George Gershwin."

There is the other story about John Philip Sousa. Many years ago in Naples, Italy, he passed a music shop whose window was filled with a display of pirated editions of The High School Cadets and The Washington Post and the title pages gave the name of the composer as—Giovanni Filipo Sousa!

The real creator of those marches walked into the place, bought several of the pieces and said to the proprietor: "Who is this Giovanni Filipo Sousa?"

"Ah," was the answer, "he have-a da big-a talent. He is young Italian compositore living Milano. He is greatest man ever in whole world."

"Well, well," said Sousa, "is your Giovanni Filipo Sousa greater than Mozart?"

"Sure—sure—what is it Mozart compose? Staccato, staccato, tinkle, tinkle."

"Is Giovanni greater than Napoleon?"

"Napoleon? He kill-a de people. Sousa, he make melodia; he give joy for de people."

"Would you say that Giovanni Filipo Sousa is greater than Jesus Christ?"

"Say, what-a you want? Give-a chance to Giovanni. He is young-a man yet."

Fort Worth, Tex., February 16, 1932.

Dear Variations:

In your pronouncements of January 9 appears a letter from Ora O'Riley which announces her diligence toward the completion of "the great American opera," Praise Be the Name of Jesus.

I am able to give you the sequel to this proclamation. Doubtless your readers thought you were publishing fictitious names and titles. Here are further tidings. I quote from the Denison (Texas) Herald:

"Ora O'Riley of Durant, Okla., former Denison music student, is attracting the attention of dramatic and musical critics and the clergy by her religious opera, Praise Be the Name of Jesus, arrangements for the publication and production of which are now under way."

"Miss O'Riley, who will sing the title role in the proposed opera, is a young American Indian. She is an artist pupil of the late Viola Munson Green, of Denison, under whose tutelage she remained four years. She also has studied in New York and abroad. The singer had an audition with Mme. Alda in Dallas several years ago, and that soprano is said to have praised her voice for its rich, dramatic quality and great range and power."

"Miss O'Riley's sister, Zelma O'Riley, an artist of note, former pupil of St. Xavier's Academy here, is working on illustrations for the book of the opera. While in New York several years ago she did a clever sketch of Gatti-Casazza, impresario of the Metropolitan Opera Company, using his famous syllogism, 'The success of the American singer at the Metropolitan is entirely in his own hands and his own throat.' The sketch appeared in the Musical Courier and created much interest in the musical world. It will be used in the book of the opera. Miss Zelma is a poet and has written the libretto for Praise Be the Name of Jesus."

"The young women and their family are prominent in this section and their friends are watching with interest the outcome of this ambitious musical project."

Yours very truly,
E. CLYDE WHITLOCK.

More money is needed by the United States to run its government. Heavy increases of taxation are in immediate prospect. Here are some suggestions not yet mentioned by the Washington authorities in charge of the new levies. The following should be made particularly heavy:

Tax on radio announcers, and air publicity speakers.

On the operatic claque.

On conductors who do not make pauses between symphonies.

On pianists who play more than one sonata at a recital.

On three sheet posters of musical artists which do not look like them.

On concert halls that have no smoking room.

On overloud phonographs.

On the jazzing of classics.

On overlong critical reviews.

On persons who rush to the platform at the regular conclusion of a recital.

On opera singers who stop the action and bow in response to plaudits after an aria.

On timpani and out of tune pianos.

On violinists who do too much tuning.

On Italians who attend only Italian operas.

On Germans who attend only German operas.

On Russians who attend only Boris Godunoff and concerts given by Russians.

On song recitalists who think they have to vocalize in nine languages.

On some song recitalists who think they have to vocalize at all.

On crooners of 1-o-o-o-o-ve songs.

On crooners.



Charles L. Blossfeld, of Brooklyn, N. Y., suggests: "The Magic Flute is now on the shelf, and Simon Boccanegra has taken its place. When that work, too, goes into the discard at the Metropolitan, Robert the Devil might profitably be revived. Those three librettos are undeniably the world's worst."

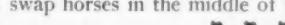
From the New York Sun of February 6:

Ignace Jan Paderewski says enslavement to luxury is the cause of the world's economic troubles. "People have been buying their cars, their radios and even their clothes on time," laments the professor. Unless our memory has slipped a cog, one of the first industries to introduce the so-much-down-and-the-rest-when-we-can-get-it idea was the piano business. . . . It is clear from Mr. Paderewski's remarks that worldwide conditions have begun to get in his hair.



Cigarette smoking has fallen off tremendously except at this desk.

M. B. H. hands in this advice to Valkyries: "Don't swap horses in the middle of the skies."



Dividends are being cut ruthlessly and avid con-

cert goers hope that the movement will not extend to encores.

A Soviet gentleman marrying in Moscow told his bride that they would have only one child, because in Russia every second baby is a violinist.

What makes so many pianists outrage unison by striking the left hand before the right? It is a growing habit of late, and some of its practitioners are of such eminence that one blushes for their disregard of artistic taste and the niceties of pianism.

A few lines may profitably be quoted from the New York Times of recent date. The editor, discussing realism old and new with reference to historical research made by Professor Edward E. Hale of Union College, says:

Readers, critics and writers know very well what is now meant by the term realism. It covers a whole school of the arts and may be applied to painting as easily as to novels. Nothing is too ugly, vulgar or repellent to justify inclusion if only it can be conveyed in all its realistic unpleasantness.

Realism and modernism are approaching synonymy.

In their rebellion against idealism and romanticism the first realists did not feel driven to looking only into sewers. They still kept up the search for beauty....

Twelve new free baseball fields will be opened by the City of New York this spring, but no new orchestra or band series is announced for municipal concerts in the open air or anywhere else.

J. P. F. postcards: "Finland goes off Prohibition on April 5, and we Americans remain April fools this year, and for how many more to come?"

Electrical engineers now can split the second into 100,000,000 parts. I did that often while listening to a Mahler symphony.

Things are so bad now that concert managers intend to supply carfare with free tickets.

Maybe peace lovers would not object of the Japs blew down the Chinese wall with trumpets.

It is Lent and I feel that I should give up something. Let's see—well—I'll give up going to the performances of Parsifal on March 22 and on Good Friday, at the Metropolitan.

What the Orchestra Thinks

The musical opinions of orchestra musicians have come into question. A noted conductor has intimated that "their judgment in musical matters is of small moment."

Strange, if true—and almost unbelievable. If men who sit day after day all their lives playing the greatest masterpieces of orchestral music, are unable to judge the merits of the works played, who should be able to do so? These orchestra players are masters of at least the technical side of music. They are able to read anything at sight, to transpose when called upon to do so. They must be musically gifted in order to achieve such feats. Nothing less than a significant musical talent could be taught to perform those tasks adequately.

Those who know orchestral musicians feel that they are indeed able to judge the merits of what they play. Though conservative as a class, the orchestra men, once they become accustomed to unusual details of new compositions, appear to know exactly how much value the music possesses. So long as they are doing active orchestra work, they say little enough. It would not be healthy for them to have loudly expressed opinions. But a few who have left the ranks are outspoken enough, and their opinions are, as they should be, listened to with respect.

The Muses Weep

At the joint and solemn session of Congress and the Senate to celebrate the 200th birthday of George Washington, on February 22, a male chorus began the official exercises by singing America. It would not have hurt the importance or dignity of the proceedings (as transmitted by radio) if the chorus had performed the anthem in tune; and if their following number, a cheap tuned and banal worded ballad (with a refrain of "Lest we forget") had been omitted altogether, or else replaced by some uplifting work of a great composer. Our legislative bodies in their relations to music and art are enough to make all the muses weep.

Elman, Sarasate, and the Strad

As soon as Mischa Elman had finished his interpretation of the Brahms violin concerto with the Pasdeloup Orchestra, I went to the artists' room behind the stage of the Champs Elysées Theatre to greet him.

"When I played here last month you promised to take me to the museum of the Conservatoire on my next visit to Paris," said Elman, closing the case which contained his precious Stradivarius.

"I invited you because I believe that the readers of the Musical Courier will be very much interested to have your expert opinion on Sarasate's violin. He bequeathed it to the French as a token of his gratitude to the Conservatoire where he had been trained."

"I thought his violin was in Spain," replied Elman.

"There may be one in Spain; but the Stradivarius in the museum of the Paris Conservatoire is the violin on which his whole career was made, according to his letter which accompanied the gift."

Next day we had barely passed the threshold of the entrance hall when Elman was recognized and greeted by some friends, among whom was Henri Rabaud, the director himself.

"I never expected to see Mischa Elman coming to the Conservatoire," said Rabaud, shaking the fiddler's hand vigorously.

"I shall be glad to come here as a pupil if you can teach me anything," replied Elman.

When the facetious compliments were ended, Elman asked if he could by any means obtain permission to handle and play Sarasate's Strad.

Director Rabaud regretted very much that the Conservatoire had been obliged to accept the instrument from Sarasate on the condition that it was never to be played again.

There it stands on end in its glass case to be turned on a pivot round and round, but never to be touched. Two hundred and fifty years ago the trees from which it was extracted spread their living branches to the breezes and the sun. The figured maple from the hills of Hungary and the pine from Alpine slopes were unconfined before the unrecorded woodman felled and sawed them for the old Cremona lute and viol makers. The wood was left to season in the balmy air of Italy and not sealed up to stifle in a prison of glass. And into this frail box of pine and maple the magician Stradivarius coaxed the soul of music.

How often have I seen the long, dark hair, the sombre eyes, and the sallow, Spanish face of Sarasate above this violin in the concert halls of the old world and the new, and heard the sweet and ravishing loveliness of his faultless playing, like a sonnet of Shakespeare's:

—"beauty making beautiful old rhythm
In praise of ladies dead and lovely knights."

Gone are the accents of the accompanying piano, the warm and tinted tones of the orchestra, the cheers of the delighted throngs, the waving handkerchiefs, the flashing jewels, the sparkle of bright eyes. All are gone. The soul of music stagnates in a lethal silence. Its tones will never more bring smiles and tears to the eyes and lips, or kindle tender sentiments in young lovers' hearts.

Has a violin memory? Can it remember its faded days of glory? How dull must seem the tedious daylight which is slowly robbing it of its color. How long are the nights now for the instrument standing on end in a hard, glass case, and never tucked away by careful hands in a bed of silk and velvet.

Some thirty-five years ago I heard Sarasate play Beethoven's concerto on this violin in his romantic and seductive manner, and I wrote for the Musical Courier of the period that "if Beethoven had known Sarasate was to play his concerto he would have written it in a different way." But of Elman's playing of the Brahms concerto I have no such comment to make. His broad and penetrating tone which dominated the orchestra, his vigorous accents and sweep of bow were all that the masculine music of Brahms demanded. That is why I was so keen on hearing Elman's comments on the Stradivarius which Sarasate played with such ineffable charm and feminine grace.

He examined it from all sides, turning it slowly on its pivot by means of the knob outside the case.

"The strings are very light. But of course one cannot be sure that these strings are exactly the same as those which Sarasate used. He had a gut E, naturally; for the steel E was not then made. I use the steel E because it so seldom breaks. It snaps sometimes, though. Once in London, at Queen's Hall, I had just begun the Brahms concerto when my E string broke. I had to leave the stage and adjust a new one. I was afraid the audience would become impatient. But the English are good sports and

they gave me an extra round of applause on account of the accident. This Sarasate Strad belongs to the golden period. What a beautiful instrument! The ticket gives the date 1727. The Strad I played the Brahms concerto on yesterday is broader than this instrument and is dated 1717. My instrument has a whole back—made of one piece. But Sarasate's violin has a back in two pieces with the figures in the wood running upwards from the join. I should like to try this instrument, but as that is impossible, I must be contented with my own. I think that mine has a broader and more powerful tone, judging from the build of it."

"Any violin that you played would have a bigger tone," I replied.

And while Elman stood contemplating Sarasate's Stradivarius, I recalled Emerson's paragraph about Napoleon looking at the sword of Alexander. "Did you take the sword of Alexander?" asked a friend. "No," replied Napoleon; "for I had my own."

We paused a moment to look at a lovely Amati, the Guarnerius played by Alard, the violin which Kreutzer kept for his lessons at the Conservatoire, and we rejoiced to know that the Kreutzer Stradivarius had escaped the imprisonment of Sarasate's instrument in its mummy case.

CLARENCE LUCAS.

The "Mister" Complex

If you are a music critic and disapprove of John Cadwallader Kinko's new symphony and his whole mode of life, you need not rake over your repertoire of invective and sarcasm. Simply write your story in your usual orderly manner, recording that the program of new American works contained compositions by Hanson, Hadley and—note the deadly effect—Mr. John Cadwallader Kinko. The "Mister" part is inserted to wither John's pretensions. At one blast you destroy him and his pitiful symphony; thereafter Kinko will be known for his true worth wherever decent people assemble—as "Mister" Kinko.

Bemoaning the lack of an expression like Kapellmeistermusik to label all mediocre stuff, Robert Lorenz solemnly advances the suggestion in *The Sackbut* (London) that we refer to such products hereafter as "Mr." music, or "Mr." pieces, to denote that the composer is below par.

In the refined atmosphere of the London concert halls, such circumspection may be necessary, indeed, commendable. Over here, the fellows of the press follow our own national custom. Every contemporary composer is presumed to be an outcast, and most likely a scut, until he has an opera accepted by the Metropolitan or wins a prize. Thereafter he is frequently made a Doctor. Now where does your "Mister" scheme come in, Brother Lorenz? (See how skilfully we dodge the Mr., in case Lorenz is himself a composer.) If we omitted the handle of Doctor, we would be sued for libel or something; in any event, we would have a poisonous enemy on our hands. Did you ever omit the Doctor part, Lorenz? Don't.

We refuse to adopt such ultra-refinements of reviewing while we still have at our elbow good old reliable dictionaries of entomological and zoological words. Besides, we are influenced by our neighbors. When we read the New York Times, for example, we feel apprehensive as we approach the music review columns. A Beethoven symphony or a Saint-Saëns piano concerto may be accorded a descriptive mention which would make Mr. Beethoven or Mr. Saint-Saëns blush with pleasure. True, we have yet to see the dooming Mister prefixed to Beethoven, but who are we to deny the possibility?

To inject new subtleties into the current code of criticism would be an unnecessary burden; why complicate life further for some of our colleagues?

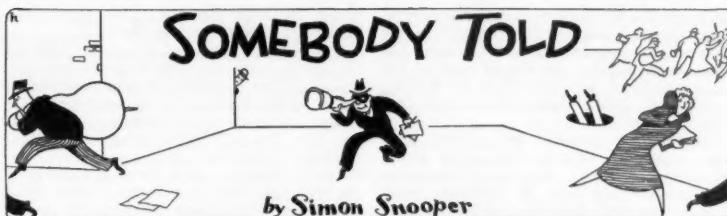
What Price Art?

William Soskin pens a poem for the art-for-art's-sake. It reads:

"We are the Integrity Boys, we yell, yell, yell,
And how we hate to publish books that sell, sell,
sell!"

It sounds like the same old excuse for failure, and no doubt is. And those Integrity Boys. William tells about them in the Post. They became united after attending Phillip Barry's play, *The Animal Kingdom*, wherein the leading young man is torn between Art and the Philistines and demonstrates his unworthiness by publishing popular books.

A crime, of course. Books, plays, music—they must not be popular. Anything but. And the best guarantee of integrity in art is to be so talentless that nothing has the slightest chance of success, or of popularity, except among the equally talentless.



by Simon Snoper

Psst! Don't tell anyone if I tell you; but two "turns" at the forthcoming Metropolitan Opera House cabaret in aid of unemployed musicians, will be Rosina Galli (Mme. Gatti-Casazza) former première danseuse, in a purely vocal act; and Lily Pons, attired like a champagne bottle, and warbling a ditty in praise of that sparkling beverage.

* * *

Maria Jeritza likes rice pudding—cold, and with raisins in it.

* * *

Josef Lhevinne is not only an ideal pianist, but also an ideal husband. He was invited to a male bridge party, February 27, but preferred to spend the evening with Mrs. Lhevinne. If you knew that charming and gifted madame, you couldn't blame Josef.

* * *

Walter Winchell, item snooper of the Daily Mirror, is getting jealous and jealous of this column.

* * *

Maybe it isn't my musical business, but Pola Negri, former film queen, is now appearing in vaudeville in Brooklyn, and glad to have the job.

* * *

And while on film matters, I might as well reveal that Ernest Lubitsch, director of the silver screen, also composes music. Chiefly Viennese waltzes which bow more than passingly to Johann Strauss.

* * *

President Hoover likes Bach fugues—far away from him.

* * *

The villain of this little piece is an elevator boy at the NBC studios. He asked a top-hatted and ermine-wrapped couple to kindly step out when they had insisted on crowding into one of the building's elevators. The couple registered rage, and the top-hatted gentleman—whoever he is—let it be known, fortissimo, that he would ask a special elevator to convey him hereafter to his landing place at the Firestone hour once a week. Perhaps the naughty elevator boy has received a raise for obeying orders to the letter.

* * *

Did you ever hear Edwin Franko Goldman rave about his son, Richard? The lad has "IT," mentally and physically. Young Goldman is now in France singing in a Bach choir at Nadia Boulanger's instigation, with whom he is studying.

* * *

George Gershwin now paints portraits as a pastime. Someone who saw one of them reported to me: "George evidently thinks that a brush is a drum stick."

* * *

Few of those who assembled in Town Hall to hear the Musical Art Quartet's recent concert knew of the biting of nails and tearing of hair that preceded the organization's suave performance of Efrem Zimbalist's new quartet in E. The work was scheduled for its American première on that occasion, and the parts had been copied for the players by the composer, no less. Rehearsals had proceeded with due care and labor, when, on the night before the concert, the parts were discovered to be missing, left in a roving taxi. Pausing only to smite their brows and call upon high heaven to deliver them from these straits, the members of the Quartet rushed to telephone booths and called up every taxicab company in the city. All in vain, however. The missing parts defied the sleuthing of the agitated four, and the omission of Mr. Zimbalist's work from the program seemed inevitable. Suddenly, a light dawned—on which member of the ensemble, history does not state. Two copyists were engaged, and by working the entire night transcribing Mr. Zimbalist's original score, the scheduled program was presented the next evening intact and in triumph.

* * *

How Max Rosen, violinist, and pretty Toni Sorel, actress, enjoyed their onion soup at Reuben's t'other evening!

* * *

A harassed manager in New York has spent hours every day for the past six months, listening to woeful tales from artists looking for engagements. The climax came a short time ago, with a musician drinking poison when the manager told him that a prospective date had failed to materialize. That impresario has given up his office and now does business at home protected by a doorman, telephone operator, and maid. Though my sympathies are with the indigent musicians, can you blame the manager for not wishing to serve as a constant bulkhead?

for their opportunities and woes? He explains: "I cannot conjure dates out of my hat, as a magician does rabbits."

* * *

The St. Moritz Hotel in New York could have hung out a sign last week: "Branch Department of the Chicago Civic Opera." Nearly all its artists were at that hotel after the lyrical season which they gave in Boston.

* * *

Dear Simon Snoper:

Who said I looked lonesome? If I sat all by myself in the Grand Central Station, who said it was a lunch counter? It was at the oyster bar and I wasn't lonesome. It's the greatest place in New York to get an oyster stew and it is the only kind of stew you can get there. And I didn't make a sound while I was inhaling it, either. Now will you be good and continue your snooping?

And speaking of the Grand Central Station and traveling (for I was just getting ready to take a journey when you saw me), Giesecking has been down in Florida and gathered eighty varieties of butterflies. That's ten times more butterflies than we have great singers in the world. Now start your snooping and see if you can count the eight. If you can't, I'll count them for you.

Faithfully,

Charles L. Wagner.

* * *

Jacques Thibaud, violinist, and Charlie Chaplin are fast friends. Jacques, however, also knows some lowlier folks, one of his good pals being the Prince of Wales.

* * *

Look for a big symphonic work of importance soon from the pen of Erno Rapee, NBC conductor. All I can tell you now is that the score represents an orchestration of a celebrated chamber music composition.

* * *

My Washington spy system reports that Andalusian sherry flowed freely at a welcoming party to Vicente Escudero before his début in the capital—albeit the flow was legal, as it was within the limits of the Spanish Embassy. Counselor Irujo, in the absence of the Spanish Ambassador, entertained a distinguished throng who came to the gypsy dancer. Señor Escudero, receiving their homage, honored the Spanish Republic by wearing its colors in his brilliant necktie.

* * *

Telescopic eye that I have, I recognized a certain player in a current film which has been wringing tears from New York moviegoers. The actor in question plays (and well, too) an immigrant. My all-seeing optic, however, spots him as an excellent Russian pianist who loomed large in the public eye here several years ago. . . Well, if you must know, he seems to be Marvin Maazel.

* * *

Joaquin Nin, Spanish composer, is doubly talented. He writes excellent music and has a very wealthy wife.

* * *

And, while on financial matters, take it from me that many operatic artists lost much money (in some cases, all their savings) in the stock slumps of recent years; but at least one vocal wiseacre had the shrewdness to sell out his holdings when

they were flourishing at top prices. The sage gentleman is none other than Vanni-Marcoux, of the Chicago Civic Opera.

* * *

What with all the scientific marvels which the world has brought forth of recent decades, anything seems possible, but nevertheless, Theodore Gannon, assistant director of the program department at the Columbia Broadcasting System, was staggered the other day when an air aspirant addressed Teddy as follows: "Yes sir; I can positively guarantee to read the minds of your radio audience. I have been doing this act for fifteen years in the largest theatres in the country. I have been around the world twice and never failed an audience. The fact that there may be millions listening in has nothing to do with it. Many of them will be thinking of the same thing. I can answer my own mail and take it off your hands. If it gets too heavy I can employ secretaries. There is no question about the success of the act. All I want is about fifteen minutes around eight o'clock for a few evenings and I will prove it to you."

Ted also has offers every day of the week from broadcasters "exactly like (respectively) Bing Crosby, Kate Smith, and Morton Downey." When told that duplicates are not desired, the proposers qualify with, "Well, of course, not exactly like," etc.

A broadcasting dog, barking answers to questions, was another attraction offered. A soprano refused to sing Wagner, "because he ruins the voice." Two well known violinists, applying for NBC orchestral positions, gave brilliant solo exhibitions, but discovered that they had to hurry away for important engagements when asked to read at sight several unaccompanied passages, including some from the Scheherezade suite.

Say, Ted, old dear, your job is even harder than mine.

* * *

At the latest weekly broadcast (WOR) by the Roth Quartet with Vera Brodsky, pianist, three energetic female visitors presented themselves at the studio and gained access to the control room after one of them had said, "I am the daughter of the composer whose music is to be played." (Brahms and Bloch were on the program.) As Brahms died a bachelor, the speaker probably was Miss Bloch. At any rate, she listened intently to the Bloch music, so intently in fact, that when a high WOR official tiptoed into the control room and whispered some directions, the composer's daughter glared angrily and told the important "interloper" to "shut up."

* * *

Deems Taylor's account of La Traviata (in the New York American of February 20) has it: "First produced in Venice, March 6, 1863; first American performance at the Academy of Music, New York, December 3, 1856." Did some one say that Time never moves backward?

* * *

By the way, Deems' papa sat next to me the other evening at Peter Ibbetson, and he proudly told me many nice things about his talented boy.

* * *

And what was Josef Hofmann explaining so meticulously to his male companion as both walked thoughtfully east in West 57th Street on Friday afternoon of last week? Has Josef invented some new gadget for an automobile or motor boat?

* * *

As I know everything, I am aware that this evening—Saturday—there is to be a bridge game participated in by Messrs. Bodanzky, Goldmark, Spaeth, Levey and Rapee; and that a certain poker séance will include Messrs. Siegmund Herzog, Clarence Adler, Jacques Danielson, Montague Glass, Jacques Thibaud, and other *musici et literati*.



Big Baritone (to critic): "What do you mean by writing 'When he appears on the stage he carries all before him'?"

FROM OUR READERS

Never Say Die

Springfield, Ohio, February 10, 1932.

To the Musical Courier:

It is inspiring to find in the Musical Courier of February 6 so much editorial space devoted to the composer.

Taking as a text your statement, "Our musical future is only as secure as the future of our composers is promising," I would like to say something about the Publishing Plight, the Musical Forum with Damrosch, Erskine, Henderson, etc., and a little about the American composer.

Before I say more let me warn you that if I speak of my own experience it is as an example only. I, as an individual composer, am merely an incident to the principle involved.

At the recent Conference of the Civic Music Associations in Chicago there was a great clamor for songs in English. You know that this desire is not confined to this one group. They want to understand what some of the songs are about and this does not mean constant repetitions of folk songs, nor does it mean that they want singers to put songs on their programs of which the singers are ashamed—the kind that are ground from the presses by millions.

They want American songs which can stand on a program beside the songs of Schubert, Schumann and Franz and not suffer by the proximity. They want singers to devote the same care and enthusiasm to these songs that they do to the German and French songs. Above all, they want American composers who lack the modesty which fears the above comparison.

I, for one, do not want my compositions considered in any other light, and no composer will reach that goal if his ambitions are lower.

I believe that the salvation of publishers is in finding such composers. This they will never do so long as they advise that their program is so full that they cannot even consider undertaking any new work, even when the composer offers to pay for the publication.

One drawback to Dr. Damrosch's advice to "stay at home" is that any composer from Springfield, Ohio, is immediately labeled Bill the Yeoman, and his letters and music relegated to the dump heap, unopened. Especially so, perhaps if his address happens to read R. D. 7.

I have written some fifty songs, quite a few pieces for piano, violin, etc., a trio for piano, violin and cello; sonatas for piano and violin, and piano and cello, etc. Let me reiterate, this is not a plea for my compositions. I simply want to say that I have been unable to secure any kind of hearing for them. I think that performers are too timid to take a chance out of the beaten path. But their position is also perilous.

There must be a concerted effort to stand back of those performers who will pioneer.

"Our musical future is only as secure as the future of our composers is promising." Therefor this effort is the business of every one in any way interested in music.

What the composer needs, are publishers, editors, performers, and a public who recognize with conviction that the American composer is a prime necessity; he wants to know that the sweet, coddling gushiness and patronizing condescension of publishers, editors, performers and public are things of the past; that the publishers, editors, performers and public are willing to do the hard work required to recognize genuine creativeness when they come in contact with it. Let them sing and bite, hiss and snap at the composer all they want to, but for God's sake not this passive indifference and childlike fear of being inferior.

Instituting this conviction and you will do more than all the Ladies' Aid Societies in the world—and you will need neither cash prizes nor benefit concerts.

Composers will continue to compose in spite of indifference, but publishers, periodicals and artist managements won't profit much by allowing the music to repose in the composers' cabinets.

I am an American and I am not ashamed of it. I live in Springfield, Ohio, and I'm not ashamed of that. And I am not ashamed that I am

PHILIP ROCKEL FREY.

Tonal Oasis

Ogden, Utah, February 8, 1932.

To the Musical Courier:

... Getting the Musical Courier while on the road is like sighting water on the desert. Kindest regards.

MILTON BLACKSTONE
(Hart House Quartet)

Fun-Loving Pianist

New York, N. Y., February 16, 1932.

To the Musical Courier:

... I look forward every week to reading the Musical Courier; and Variations in particular, gives me a great deal of pleasure, with its keen sense of humor. I appreciate musical fun immensely...

SHURA CHERKASSKY.

Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Harry Braun, violinist, played before an audience which taxed the capacity of the Monday Afternoon Club House auditorium on his first visit to Binghamton, February 8. Mr. Braun's playing immediately convinced his audience that here was a youth endowed with genuine talent. Absorbed interest and insistent enthusiasm at the conclusion of each number prevailed. Rare charm pervaded his readings, due to unusual refinement and precision in tone quality, musical understanding, and efficient technic. Sonia Feinbloom was a sure and skillful accompanist.

An innovation in musical activities, which warranted the large assembly at the first Presbyterian Church was the Junior Choir festival, sponsored by the Binghamton chapter of the American Guild of Organists, Elizabeth Britton, dean. This event brought together junior choirs from the Triple Cities, to the number of nearly 300 children. Musical numbers included three anthems by the junior choirs: T. Tertius Noble's arrangement of Netherlands' Prayer of Thanksgiving; Mendelssohn's But the Lord Is Mindful of His Own; and Morning Song, Bixby.

Other works were: Procession du Sacrement (Chauvet); Redemption (Bossi) (organ) Elizabeth Britton and a trio; Schubert's Ave Maria, Harvey Fairbanks (violin), Ruth Jennings (cello), and Elizabeth Britton (organ). Francis Frank conducted the first two anthems. Noteworthy on this program was Morning Song, composed and conducted by Allene Bixby, a lifelong resident of this city. Mrs. Bixby has a long list of published piano, vocal and choral pieces to her credit. Ashamed of Jesus, for adult choir, won for Mrs. Bixby a prize in a nation wide contest. Beatrice Belkin, soprano, and Marcel Grandjany, harpist, appeared at the second concert of the Civic Music Association series. Miss Belkin's unique vocal art and delightful bel canto in refreshingly unacknowledged songs, gave thorough enjoyment. Her songs were by Gaffi, Bartlett, Alabieff, Saint-Saens, Benedict, Mahler, Granados, Leoncavallo and Weber-Liebling, an old French song and an Irish folksong. Her accompanist for the evening, Madeline Marshall, though a last moment substitute, gave the singer excellent support.

Mr. Grandjany's harp numbers were re-

lations of the possibilities of that instrument. He established himself immediately as an extraordinary interpreter, and captured his audience completely. He played some of his own compositions and numbers by Prokofieff, Renié, Bach, Zabel, Parish-Alvars and Debussy.

Ann Mathea, soprano, attractively presented a program of songs before the Monday Afternoon Club. She sang Norwegian and Swedish folksongs in costume; also songs in Swedish, Finnish and Norwegian. She was cordially received.

A capacity audience listened to negro spirituals as sung by the Utica (Miss.) Jubilee Singers at the First Congregational Church.

Outstanding on the February Harmony Club program was the playing of the Chausson Poeme by Harvey Fairbanks, violinist. Mr. Fairbanks, guest artist, performed with poetic insight and easy technic. Mary Alice Brownlow was an able assistant at the piano. Ruth Bixby, also a guest artist, gave a finished reading of d'Indy's Promenade. Other numbers were: L'heure exquise et d'une prison (Hahn) by Mrs. Lloyd Anderson, soprano; Fleure jetée (Fauré), interpreted by Greta Linkletter, contralto; Après un rêve (Fauré-Casals), performed by Ruth Jennings, cellist; Clair de lune (Fauré), offered by Mrs. Charles Rosenthal, soprano; Sérénade (d'Indy), played by Edith Bennett Carpenter, pianist. This fifth in the series of French composer afternoons was held at the home of Mrs. John Kirby. Maude Southworth Cooke, chairman for the day, gave the program notes.

The Cosmopolitan Opera Company sang Verdi's Rigoletto before a capacity audience at West Junior High School auditorium. The presentation had many vocal excellencies and on the whole was well given.

Irene Smith's piano pupils gave an interesting demonstration of good piano instruction at her home recently. Beginners and senior students participated in the program. A large and interested group of friends was present.

Cecil D. Mastin, actively allied with this city's musical affairs, gave an informal musicale at his studios, in which professional and non-professional pupils participated. Leona Skinner Wilsey, concert and radio artist, sang Pace mio dio, from La Forza del Destino; Ritorna vincitor, from Aida; Thy Heart Is Like a Gentle Stream (Woodman); Wings of Morning (Gaines); and Awake Beloved (Edwards). Mrs. Wilsey possesses a clear, ringing soprano voice, sympathetic in quality. Innate music sense and wide experience in the concert field lend gratifying finish to her singing. Other good voices were Pauline Leonard, contralto, in Voce di donna, from Giacinta, I Am Thy Harp (Woodman), and Agnus dei (Bizet); Marco Crandall, tenor, in Old Refrain (Kreisler); Virginia Link, mezzo-soprano, in Se tu m'ami (Pergolesi); Elizabeth Adams, lyric soprano, in Beautiful Land of Nod (Lehmann); and Herbert Peck, baritone, in Eri tu, from the Masked Ball. A quartet, Marco Crandall (tenor); James MacGibney (tenor); Herbert Peck (baritone), and Clifford St. Clair (bass), sang Speaks' Sylvia to conclude the program.

Mendelssohn's oratorio performed by the choir of the Chenango Street M. E. Church recently, reflected much credit upon that organization and upon Elizabeth Britton, organist and choir director. A large audience was present. Assisting the choir were Dr. F. Ellis Bond, who sang the title part; Burrell Cramer (tenor); Edward T. Springman (baritone); Winifred Keiser (soprano); and Mrs. Francis Frank (contralto).

Reba Darling Smith, of Washington, D. C., offered an attractive group of songs at the last meeting of the Fine Arts Society. These were doubly interesting because the lyrics were written by a Binghamton woman, Maud Louise Gardner. The songs were Heart, Wilt Thou Go? (Wm. Berwald); Sing Your Best, Just to Be Glad, and A Little Home and You (Gustav Klemm); and Kinky Head (Edward Morris).

M. S. C.

BUFFALO, N. Y.—The Buffalo Orpheus, under its new conductor, William Breach, gave its second concert of the season at Elmwood Music Hall; the large audience highly appreciating the excellence and variety of the program. Soloists were Scott Malcolm and Reginald Godden in two-piano numbers, admirably performed; David J. Howell, baritone, in a group of solos; and accompanist, Robert Hufstader. It was the first appearance of the Junior Orpheus and their voices blended very well with the older members. A repetition of the Dvorak Songs My Mother Taught Me was demanded. The closing choruses (Harvey Gaul) with the accompaniment of percussion instruments and two pianos, were especially effective, men and boys singing with spirit and sonorous tone.

The United German Singing Societies concert at Elmwood Music Hall drew a good sized audience. The program was presented by 220 male voices, directed by Rev. Peter Huesges; assisted by Emilie Hallock, soprano, the Philharmonic Orchestra, with Erich Beu concertmaster and also accom-

panist for Miss Hallock. This recital was favorably received and encored.

The Buffalo Chapter, American Guild of Organists, presented Marshall Bidwell, organist of Coe College and municipal organist of Cedar Rapids, Ia., in an outstanding recital at the Larkin Administration Building. Mr. Bidwell's entire program of Bach, Franck, Schumann, Mendelssohn, Widor, Debussy, Wagner and Detter was excellently played. The Buffalo Chapter of the guild and dean, Clara Foss Wallace, are to be congratulated on the success of this artistic event.

Emily Linner, contralto; Patricia Boyle, pianist; Robert Hufstader, accompanist; gave much pleasure to the audience at a recent Chromatic Club musicale. Miss Linner's first group of 16th and 17th Century German songs was offered with colorful, musically feeling, and excellent diction. The effect was enhanced by the accompaniment of two violins, cello and piano. Her later group of John Alden Carpenter songs were received with favor, the singer giving an encore in response to the insistent applause. Miss Boyle exhibited poetic feeling, beauty of tone, and technical fluency in piano pieces by Mendelssohn, Debussy, Arnold Bax, de Falla, and Cyril Scott. She added a Scriabin encore.

The students' program of the Chromatic Club was presented by Rita Lau, Clemens Sandresky, Mary Reiman, Edith Plotkin, George Torge, Norah Hemphill, Frank McGuire, June Paulus and Audry Ely; representing the following teachers: Mrs. Frank Davidson, Jane Showerman McLeod, Harriet Welch Spire, Frank Davidson, Marvin Burr, Clara Schlenker and Mrs. Lester Cherry. Talent and admirable training were disclosed by the young artists.

Parkside Lutheran Church offered an attractive musical service this month. The quartet, under the capable leadership of Harry W. Whitney, organist and director, was assisted by a trio comprising Mrs. Andries Cornelissen, cello; Helen Eastman, violin; Eva Rautenberg, piano.

Some of Helen Caster's vocal pupils appeared in recital at the Chapter House. All

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op. 35.	concerto for cello & chamber orchestra	score 3.—
op. 29.	"the chinese flute", chamber symphony for soprano & 14 solo instruments	score 1.50

songs

op. 40.	nine songs for soprano with piano acc.	2.—
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music for orchestra

op. 30.	dance suite for chamber orch.	score
op. 33.	five pieces for chamber orch.	score
op. 38.	piano concerto with orch.	score 1.—
op. 39.	music for wind orchestra	score 12.50
op. 42.	comedy	score 12.50
op. 45.	prelude to a fairy tale	score 2.—
op. 48.	fanfare for orchestra & organ	score 10.—
op. 51.	a little overture	score 2.—

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of the singers pleased the large audience and received much applause. Raymond Schwartz, Helen Lewis, Dorothy MacIntosh, Geraldine Ytieg, Martina Benten-Baker, Mary Crage, Mimmy Redinger, Ruth Brendel, Madeline Parr, Grace Vasbinder, and Myrtle Foster-MacCollum were the performers; assisted by Miss Caster and Rosamond Abate accompanists; John Ormay, cellist; and Ruth Brendel, violinist.

Over 500 people filled the recital hall of Denton, Cottier & Daniels to hear the first of this season's students of Buffalo recitals, (a movement started in 1931 by Dr. John Erskine, president of the Juilliard School of Music, New York City). The guest of honor was Olga Samaroff, of the Juilliard faculty, who was introduced by Evelyn Choate, chairman of the series of programs. Mme. Samaroff addressed the pupils and audience informally, giving many valuable suggestions and ideas. Pupils participating were: Josephine Mercurio, Martha Louise Worth, Amos Minkel, Geraldine Bitterman, Bertha Nax, Virginia Sturtevant, Betty Wahl, June Paulus, Herman B. Moss, and Lester White. They represented teachers Mary M. Howard, Cornelius Bebee, Otto Hager, Sister Mary Carlin, Mildred Kelling, Elsie Stein, Mrs. Frank Davidson, Jane Showerman-McLeod, and R. Leon Trick.

The Buffalo Choral Club, Harold Fix, conducting; Boise Whitcombe, accompanist; gave an enjoyable program for the Brotherhood of Central Presbyterian Church, on the occasion of their annual guest night. The club will sing later in the season at the meeting of the Buffalo Society of New England Women.

Gilda Paola Cassimir, of New York, who gave several piano recitals last year in Buffalo, her home city, has composed a Kyrie in Gregorian style, which is to be sung by the choir of St. Joseph's Cathedral, under the direction of Carmela Carbone Valente. L. H. M.

DENVER, COLO. — A meritorious performance of Handel's Messiah has been given by the Denver Municipal Choir, under the direction of Clarence Reynolds. This annual production is sponsored by the city and is free to the public. A large audience enjoyed the choral numbers, ably accompanied by an orchestra of forty-five players, and R. Jefferson Hall, organist. The soloists were Ruth Williams Johnson, soprano; Laura Kemp Anderson, contralto; Robert H. Edwards, tenor; and Ben H. Gilbert, bass.

Elmer Shoettle, pianist, and Richard Sears, violinist, gave an interesting sonata program at Chappell House as one of the weekly musicales. The highlight of the afternoon was a Franck sonata which received a satisfactory interpretation by the two artists.

The third concert of the Civic Symphony Orchestra, Horace E. Tureman, conductor, drew a large and appreciative gathering to the auditorium. The program opened with

Autumnal Prologue, by Waldo Williamson, a promising young Denver composer. Other numbers were Dream Pantomime, from Hansel and Gretel; the prelude to the third acts of Wagner's Tannhäuser and Lohengrin; Ravel's Mother Goose Suite, and Bolero. Emmy Brady was the soloist in Chopin's E minor concerto.

The Musicians' Society of Denver presented at its monthly meeting Gustav and Elmer Schoettle in a lecture-recital entitled Whither Are We Going? The former stated his belief that music is at present in another of her transitional stages. He also brought home the point that present day compositions must be taken seriously, for they spell progress. Elmer Schoettle played with fine technic and discrimination illustrations by Bach, Liszt, Debussy, Bartók, Szymanowski, Hindemith, and Milhaud.

José Iturbi, pianist, played at the Auditorium, under the Slack-Oberfelder management as the fourth attraction in its series. Iturbi's stupendous facility, clarity of phrasing, and dynamic personality took the audience by storm. He was especially successful with a group of Debussy, Ravel, Albeniz, and Liszt.

The Rinquest School of Music presented piano students of Ruth Dyer, Eunice McLaughlin, Ruth Plain, and Maurine Ricks in recital recently. G. S.

MIAMI, FLA. — The Mana-Zucca Club presented Suzanne Keener, soprano, on February 2 at the Civic Theatre, with Ruby Chalmers, of Atlanta Ga., at the piano. Miss Keener has been appearing in several Florida cities.

The University of Miami Symphony Orchestra, William J. Kopp, conductor, gave its fourth concert of the season at the Miami Senior High School, February 14, with Hannah Asher, pianist, as soloist.

The annual morning musical of the Aeolian Chorus, Bertha Foster, director, February 4, at the Roney Plaza Hotel, was an outstanding music event. Soloists were Helen Flanagan, soprano; and Lewis Eley, violinist. Accompanists were Evelyn Plagman Jones and Elliose King.

The Mana-Zucca Club sponsored Anna Bell Safer in a costume recital, February 9, at the Civic Theatre. Miss Safer's program ranged from Chinese to Egyptian music, and included Scotch and Indian airs.

The St. Olaf Choir gave a concert at the White Temple, February 3, to a capacity house.

The Miami Music Club, Eda Kearny Liddle, president, continues to have excellent attendance at its programs the first and the third Thursdays of the month. A. F. W.

OMAHA, NEB. — Skillfully and brilliantly directed by Joseph Littau, the February concert of the Omaha Symphony Orchestra was of such outstanding excellence as to deserve special recording in the annals of the organization's activities. Changes made this season in the personnel of the orchestra, combined with intensified rehearsals, have worked wonders. And Conductor Littau's expert handling of his orchestral material has been the prime factor in attaining these happy results. Beginning immediately with Gluck's overture to Iphigenia in Aulis, there was an added lustre and warmth apparent in the orchestral tone, notably in the string section, and more sensitiveness in response to Mr. Littau's conducting. It was a richly expressive and rarely beautiful version of this classical opus that the orchestra and conductor provided on the occasion.

Again in the Tschaikowsky Overture-Fantasia, Romeo and Juliet, the orchestra shone brightly. Mr. Littau's exposition of the work was masterful in conception, such as to fire the imagination. Henry Hadley's The Culprit Fay was treated to an illuminating performance; and a Spanish dance from La Vida Breve, by de Falla, was played with such fire and verve that the audience demanded its repetition.

Benny Rabinoff appeared as violin soloist in the Lalo Spanish Symphony, which he performed with tonal beauty, style and élan. Particularly impressive were his purity of intonation, his definite and clean-cut rhythms, his musicianly readings and dazzling technical facility. The audience applauded loud and long in the hope of an encore, but the artist, in deference to time limitations, added no extras.

The Society of Grand Opera in English, under the direction of Thea Moeller-Herms, presented Faust at the Central High School, with Henri Scott, baritone, as Mephistopheles. With this one exception, all the players were local artists, including the musical director, Stanley Jan Letovsky, who conducted with zeal and assurance. Mr. Scott's Mephisto was an admirable portrayal, notable for the excellence of its vocalization, as well as for the skill and *savoir faire* of the acting involved. Lebrand Wykoff disclosed good vocal material and a knowledge of stage exigencies in the title part; while the Margarita of Margaret Arthur revealed a pleasing freshness of voice. Melina Damni Icken gave a good account of the part of Martha, and Edward

Holman was thoroughly effective as Valentine. The same can be said of Frank Underwood, who was Siebel. Others in the cast were Walter A. Yuenger and Michael Primer. The choral episodes were well handled by a chorus which sang acceptably. A graceful and spirited ballet, trained by Cora Quick, was introduced in the first act. The orchestra was recruited from the roster of the Omaha Symphony Orchestra; and the stage settings and scenic equipment helped to round out a satisfactory production. A large audience expressed its appreciation by generous plaudits and many floral tributes.

Sigrid Onegin was presented by the Tuesday Musical Club at the Joslyn Memorial as the fourth attraction in the current series. Mme. Onegin is rightly a popular favorite here and drew one of the largest recital audiences of the season. Beginning with an aria from Rossini's Semiramide, she next sang a group of Lieder by Franz and Jensen; and these were followed by songs in French and English. A succession of folksongs from various lands completed the printed program, but to all these was added an array of encores so numerous that one lost count. The artist was in fine form, singing with an opulent outpouring of vocal tone and bestowing abundantly from the rich sources of her interpretational endowments. The German Lieder were high points in the program, Franz's Im Herbst, in particular, receiving high artistic expression. The songs in the vernacular were projected in unflawed English: an accomplishment rare enough in a native artist and practically unique in the case of a foreign visitor.

Hermann Reutter provided pianistic backgrounds of distinction and won honors both as a pianist and as a composer. J. P. D.

PORLAND, ME. — The Portland Men's Singing Club gave a concert of sacred music at St. Luke's Cathedral, February 7. The program, opening with the club song, America the Beautiful, included chorales by Palestrina, Bach and Handel; oratorio music; German, Russian and English songs, and negro spirituals. The singers displayed technical mastery. Alfred Brinkler, conductor of the club, played several organ works; and two Portland vocalists, Herbert Kennedy, tenor, and Pearce Francis, baritone, sang solos from various oratorios. Fred Lincoln Hill presided at the organ for the club. This recital was the second in the series being sponsored by the club.

Herbert Kennedy, a Portland favorite, presented a program of oratorio numbers and a group of songs before an interested audience, at the Sunday Municipal concert in City Hall, February 7. Charles Cronham, municipal organist, was the accompanist for the oratorio solos and also played a group of organ pieces. Mr. Kennedy was heard in the recitative, Ye People, Rend Your

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Hearts; and the aria, If With All Your Hearts, from Mendelssohn's Elijah. His other selections were: I Know, by Charles Gilbert Spross; an English translation of Schubert's Du bist die Ruh; and the Trumpeter, by Dix. He gave Drink to Me Only When Thine Eyes as an encore. Mr. Cronham first performed the Festival Toccata, by Fletcher; following with the contrasting strains of Schubert's Traumerei and Romance; and Debussy's Golliwogg's Cake Walk, and concluding with an excerpt from Pagliacci.

The Chopin Trio of Westbrook, Kathleen Valley Lenneville, pianist; Dorothy Merrill Moore, violinist; and Veronica Hebert, cellist, has been elected to membership in the Rossini Club. This trio appeared recently at the annual musical of the Community Club, in South Paris.

David Fisher, violinist and teacher, was guest artist at the February 8 meeting of the Portland Lodge of Elks. He gave a brilliant performance of De Beriot's seventh concerto; and played the Meditation from Thais appealingly. Sylvia Rowell was his accompanist.

Julia E. Noyes, radio chairman of the Maine Federation of Music Clubs, spoke at (Continued on page 30)

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Music Notes From Coast to Coast

(Continued from page 29)

the opening of the program over WCHS, when the Philharmonic Club of Auburn-Lewiston gave one of a weekly series of broadcasts. Those participating were: Claire Dostie, pianist; Grace Ellis, soprano; Ruth Chase, violinist; and Exilia Blouin, contralto.

The Annie Louise Cary Club presented a musical program at the meeting of the Cosmopolitan Club, in the home of Nellie McCann, in Gorham. The following papers were read: Introductory notes on French Music, Nellie Jordan; French Opera, Miss McCann; and Modern French composers and their Music, Mrs. Lewis. Members of the Annie Louise Cary Club taking part in the musical program were: Mrs. Lawrence Cilley, pianist; Mrs. David Sturgis and Mrs. Louis Woodward, piano duet; Mrs. Austin Alden, Mrs. Arthur Talbot, and Mrs. James Ridgeway, trio; and Miriam Andrews, vocalist.

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event, Gregor Piatigorsky, cellist. In an exacting recital of works by Caporale, Bach, Frescobaldi, Weber, Stravinsky, Scriabin, Rimsky-Korsakoff, Fauré and Sarasate, he revealed himself as an idealist. He played his instrument with great warmth of tone and graciousness of technic. Nino Herschel at the piano furnished adequate accompaniments.

The Monday Morning Music Club in its weekly studio recital featured the Brown University trio, Max Milman, violin; Alex M. Burgess, cello; Thomas Chapman, pianist. Mr. Chapman was also heard in an original piano concerto in B minor. There were, in addition, songs by Elsie Lovell Hankins, accompanied by Gertrude Josephy Chase; violin solos by Eva Roberts, with Dorothy Joslin Pearce at the piano; and soprano solos by Margaret Lally, Mildred Bidwell accompanying.

George Tinker, tenor, was guest artist recently at the Institute of Arts and Sciences, Manchester, N. H.

Angela Diller, music educator of the Diller-Quaile School of Music, New York, lectured to a capacity audience in the MacDowell Room, Cabot Street, under the auspices of the Schubert Club and the Music Teachers Club of Providence.

Joseph Rosenblatt, cantor and tenor, delighted a large gathering at Infantry Hall with a recital of songs in the Jewish tradition. He had the able assistance of Willi Friedman at the piano.

Thomas Whitney Surette lectured on creative music to a select group at the Gordon School.

A distinguished assemblage, guests of Mrs. George Hail at the Music Mansion, heard an Hour of Music as given by Mildred Titcomb, pianist. Chromatic Fantasy and Fugue, Bach; sonata in A major, Scarlatti; and a Chopin group constituted the first half of the performance. Pieces by Debussy, Ravel, Stojowski and Lecuona formed the second part of the program. These were all enjoyed, as Miss Titcomb adapted her tone to the size of the room. Particularly fine was the prelude of Stojowski.

B. N. D.

RICHMOND, VA.—A recital by members of the Musicians' Club brought out a large audience at the Woman's Club, January 26. The evening was largely devoted to early French composers. The main feature of the program was a series of scenes from Gluck's *Orfeo*, with songs by Mrs. Charles L. King, mezzo-soprano; Mrs. Robert Barton, soprano; Grace Lorraine, violinist; and George Harris, accompanist. A quartet of strings offstage, composed of Misses Brinker and LaPrade, Nell Richardson Dodson and Helen G. Durant, enhanced the effect of these excerpts. Other participants were Eloise Blasingame, pianist, in two compositions of Rameau and Couperin; Mrs. John Etchison, pianist, in two Gluck dances; and Eleanor Barton, with songs of Lully, Guédron and Gretry. The musicale closed with four songs by Mr. Harris, tenor, including arias by Gluck and Dalayrac; a song by Monsigny; and a Normandy folksong. All of these numbers were excellently done, and special mention is made of the artistic contributions of Mrs. King and Mr. Harris.

The Boston Symphony, conducted by Serge Koussevitzky, was presented at the City Auditorium, February 1, in the series of T. Michaux Moody concerts. Four composers were represented on the program. Brahms' symphony in E minor was given an inspiring reading by Koussevitzky. The Prokofieff symphony, op. 25, followed the Brahms, making an interesting contrast. Eight miniatures by Tcherepnin and excerpts from Ravel's *Daphne* and *Chloe* concluded a concert of diversified appeal.

Nina Koschetz, soprano, appeared under the auspices of the Musicians' Club on February 9 at the Hotel Jefferson, before an audience of 1,000. The program consisted mainly of modern Russian songs. Inna Rubleff accompanied. This was Mme. Koschetz' second appearance in Richmond, her first having been with the Ukrainian Chorus in 1923. She is the same consummate artist and her resources have evidently broadened. Her interpretation of Russian song is authentic, and she has the faculty of bringing out their true inner content in remarkable manner.

Plans for Festival Week in Richmond are going forward with the impetus of strong backing and widespread community interest. The week of April 25 to 30 will bring to the city, conventions of the Virginia Federation of Music Clubs, the Virginia Music Teachers' Association and the Virginia Choral Festival Association. A meeting called by Alexander Weddell, Webster S. Rhoads and Richard Crane and held at the Chamber of

Commerce February 5, was addressed by John Powell, who outlined the plans for the music festival. A chorus of 1,000 recruited from various parts of the state, will sing Dvorak's *Stabat Mater* with orchestral accompaniment on April 30. This feature will be broadcast over the NBC network.

The full program for the week follows: Monday, school children's program; Tuesday, Myra Hess, pianist; Wednesday, joint banquet of the three organizations; Thursday, church music and annual ball of the Richmond Academy of Arts; Friday, folk-music, including contests on banjo, dulcimer and fiddle; and Virginia composers' program; Saturday, festival chorus and orchestra in *Stabat Mater*. Subscriptions to the amount of \$11,000 are being secured for the expenses of the festival. Since the annual contests of the Richmond Academy of Arts and Crafts and the meeting of the governors of the various states will also be held during Festival Week, it is expected that many visitors will be here.

Howle Fisher and Dorothy Mosby, dancers, gave a program at the Woman's Club, January 29. Mr. Fisher, who was solo dancer with the Metropolitan Opera Company for two years; and Miss Mosby, his pupil, entertained with a program of sixteen numbers.

Jean Trigg's Chorus gave a musicale at Grace Covenant parish house on February 9. Miss Trigg conducted and the soloists were Myrtis Harris, soprano, and Mrs. Charles L. King, mezzo-soprano. This is a women's chorus, composed of many of the leading singers of the city.

Thomas Bullock, baritone, was heard over WRVA last month. Mabel Maxon Stradling was his accompanist. Mr. Bullock's singing was highly commended.

The fine arts department of the Barton Heights Woman's Club presented a vocal quartet on January 27 at the Stuart School. Members of the group were Mrs. Harry Bear, soprano; Virginia Brown, contralto; Rosenek Dyson, tenor; and Henry Patterson, baritone. Ruth Davis assisted at the piano.

The Blackstone College Glee Club sang over WRVA, February 4. The club was assisted by Martha Fuller and Swann Marks, pianists; Kathryn House and Eva Gary, sopranos; Norma Chambers, reader; and Richmond Seay, violinist.

Mrs. J. Norvell Eubank, soprano, has recently been in New York continuing her vocal studies with Romano Romani.

J. G. H.

SASKATOON, CANADA.—Prof. Arthur Collingwood, F.R.C.O., of the University of Saskatchewan, arranged a series of six popular lectures at Convocation Hall. The topic of the first was Josef Haydn, with illustrations by an orchestra of thirty pieces, an instrumental trio, a chorus, and Mme. F. B. Morrison and Norman Smythe, soloists. For the second lecture, Professor Collingwood spoke on the works of Haydn; excerpts from *The Creation* were presented by a chorus, with orchestral accompaniment, the soloists being Mme. Helen Davies Sherry, Carl Niderost and Dr. Rodger Manning.

The Regina Pianoforte Trio, Cyril Hampshire, piano; Knight Wilson, violin; and Adelaide Sinclair, cello, gave a successful recital at Knox United Church. Three trios were played: Beethoven, B flat, op. 11; Dvorak, op. 90, Dumky; and the Arensky, D minor, op. 32.

The February meeting of the Women's Musical Club was devoted to the works of Rubinstein, Grieg and Sgambati; Emma Bell, of the University, was in charge of the program.

For the sixth annual guest-artist recital of the Musical Art Club a Saint-Saëns program was performed by Evelyn Eby and Alma Sheasgreen, pianists. Miss Eby played the C minor concerto; Miss Sheasgreen, the G minor concerto; and together they were heard in the Variations on a Beethoven Theme.

F. R.

TERRE HAUTE, IND.—Music lovers of the Wabash valley have been well provided with entertainment in the past month. At the Cecilian auditorium, St.-Mary-of-the-Woods, the Welsh Imperial Singers gave a program, under the direction of R. Festyn Davies. A Welsh song, sung for the Duke of York just before the Welsh singers left for America, was their concluding number.

The next concert at the Cecilian auditorium was that of the New York String Quartet on February 11. The program in three parts, consisted of selections from Schubert, Tschaikowsky, Mendelssohn, Haydn, Debussy-Schwab and Moussorgsky-Pochon. This presentation was well attended by local musical patrons.

The symphonic études of Myra Hess greatly pleased the large gathering at the Hippodrome Theatre, February 8. This was the third civic music concert given in Terre Haute by the Civic Music Association. Her program included sonatas from Beethoven and works of Schumann, which proved delightful to her auditors.

What seems to be the most important event in local music circles, is the coming of Percy Grainger, who will appear in Chapel Hall, Indiana State Teachers College, March

24. Fifty-eight musicians of the city and vicinity will take part in the event. Three pieces composed by Percy Grainger will be offered: Spoon River—American folk-music setting; Bridal Song—To a Nordic Princess and Clog Dance—Handel in the Strand. Special care has been taken so that no other concert will be given here on that date. The ticket sale gives promise of a capacity attendance.

M. P. D.

WHITE PLAINS, N. Y. A brilliant audience filled the White Plains High School auditorium on February 9 to hear Lawrence Tibbett in recital. The baritone's first group consisted of songs by Margaret Pierrepont (arrangement of an old Scotch song); Arne Endicott and S. Donaudy. In the second group were songs by Emile Vuillermoz, Brahms, Carl Loewe and Joseph Marx. In Brahms' Verrath, Mr. Tibbett showed himself an artist of great dramatic ability. In this, as in other numbers, the singer's variety of tonal colorings were employed with admirable effect. Carl Loewe's Maidens are Like the Wind was particularly enjoyed by the audience.

Stewart Wille, the excellent accompanist, played two piano solos as the third group. In Debussy's La Terrasse des Audience du Clair de Lune, and Dohnanyi's rhapsody (op. 2, No. 3), Mr. Wille proved himself an artist of technical equipment and interpretative ability. An encore was Myra Hess' arrangement of a Bach chorale.

To conclude the first part of the program, Mr. Tibbett sang Vision Fugitive from Massenet's Herodiade. Here was exemplified superb vocal control, beauty of tone and smoothness of phrasing. His command of nuances, his good taste, a vivid imagination, and his ability to make his songs live, are part of his artistic equipment.

The last two groups consisted of the negro song by Burleigh; an Irish song by Thomas Dunhill; an old Scotch ballad by Carl Loewe; and songs by Eleanor Remick Warren, Lord Berners, and Jacques Wolfe. The climax of the program, Wolfe's De Glory Road, was a fine illustration of the artist's power to move his audience emotionally. Encores were generously granted. There were requests for songs from his motion pictures, and he gave Without a Song and the Cuban Love Song.

The sixth event in the County Centre Series being presented by Mr. and Mrs. Julian Olney was a recital by Mischa Elman on February 10. A large audience attended and was extremely enthusiastic.

Mr. Elman's program consisted of the Handel D major sonata, the Mendelssohn E minor concerto, and numbers by Bach, Beethoven-Elman, Chopin-Wilhelmy, Brahms-Joachim and Vieuxtemps. The golden tone for which Elman is renowned, his fine musicianship, and technical mastery were all in evidence. The audience recalled the artist repeatedly after each group. The Bach Air on the G string was played with an organ accompaniment, which was supplied by Kenneth Walton, who also played a group of organ solos before Elman's program.

Carroll Hollister was a most sympathetic and artistic accompanist.

E. H.

Orloff Reengaged for Spanish and Italian Tours

Nikolai Orloff played fifteen concerts in Spain during January. The Russian pianist, undismayed by strikes and political disorders, carried out his schedule and has been reengaged for another tour of the country next season. Mr. Orloff made his début in Italy on February 5 with the Santa Cecilia in Rome, an appearance which resulted in arrangements for him to play in Italian cities during 1932-33.

New York Theatre of Grand Opera

The New York Theatre of Grand Opera, formerly the Experimental Theatre of Grand Opera, has recently changed its name in order to make clear that all singers on its roster are professional artists, and not amateurs. The organization will continue to give performances under Adamo Gregoretti, baritone and director.

Recent Dates of Margaret Roberts

Margaret Roberts, soprano, recently appeared on the program with Lowell Thomas, at the eightieth annual banquet of the Young Men's Christian Association, Hotel Commodore, New York. She sang modern songs and negro spirituals. Other current dates for Miss Roberts include an engagement as soloist at the annual dinner of the American Alumni Council, February 12, Hotel Morton, Atlantic City, N. J.

Carmela Ponselle to Sing for Unemployed

Carmela Ponselle will sing at a Sunday night Metropolitan Opera concert for the unemployed, March 6. She will also interpret Aida in concert form at Flushing, N. Y., March 2.

San Francisco Seeks Large Orchestra Fund

Campaign Under Way to Raise \$175,000—Concert and Recital Notes

SAN FRANCISCO, CAL.—The San Francisco Symphony Orchestra drive is in full swing. Realizing the cultural, educational and spiritual value of the symphony orchestra to San Francisco, people from every walk of life are giving in an effort to raise the \$175,000 necessary to place the orchestra on a firm financial basis for this and next season. On billboards all over the city are huge signs that read Save Our Symphony and Send in Your Subscriptions. Public spirited men and women are making their pleas for financial aid via the radio. Subscriptions as small as \$1.00 are being accepted. The achievements of the orchestra have brought artistic fame to this city, and it is a matter of appreciation of this great organization, as well as civic pride, that is firing music lovers and the public at large with the determination that it shall survive.

JACQUELINE SALOMONS GIVES SALON RECITAL

In the drawing-room of Mrs. I. W. Hellmann's home, Jacqueline Salomons, young Parisian violinist, who is giving concerts with Beniamino Gigli as his assisting artist, offered a recital, and was received with marked cordiality by a large and fashionable audience. Miss Salomons confined the first portion of her performance to Bach's concerto in E major and Lalo's Symphonie Espagnole. In the second division of her program she played brief pieces by Szymanowski, Pugnani-Kreisler, Ernest Bloch, Blair-Fairchild and Wieniawski. Due to apparent nervousness at the outset, Miss Salomons' intonation was not always accurate, nor was her execution at all times smooth. As she warmed to her task, however, she overcame these faults and played with technical dexterity, drawing from her instrument a tone that was full and rich. Although her interpretations manifest imaginative warmth, they are not as yet distinguished by individuality of style. She played the Lalo with an almost masculine virility; but the Bach proved beyond her intellectual grasp. Edward Harris discharged his duties at the piano with customary skill.

TITO SCHIPA'S PROGRAM

Tito Schipa's recital at the Tivoli was a jubilant occasion, for the popular tenor provided his large audience with some of the most beautiful singing heard here, not only this season but in many seasons past. Schipa reminded fastidious listeners that *bel canto* is not a lost art. Those who appreciate vocal art at its polished best were impressed not alone by the lovely quality of his voice; but by his expert vocalization, the suavity of his phrasing, the purity of his diction in all languages, the manner with which he colors his tones to conform with the sentiment of the words of his songs and arias, and by his mastery of style. He was heard in classics of the early Italian period, operatic excerpts and Spanish and Neapolitan folksongs. Present in the audience were the thirty-six members of the Don Cossack Chorus, who paid enthusiastic tribute to Schipa. Frederick Longas again distinguished himself in the dual capacity of pianist and accompanist.

MEROLA RETURNS

Maestro Gaetano Merola, director general of the San Francisco Opera Company has returned to this city after a business trip to New York. While in the metropolis Merola formulated plans for his next fall opera season, which it is hoped will be given in the new Municipal Opera House, now under construction.

C. H. A.

Georges Enesco Recital, March 2

Since Georges Enesco's arrival in this country last month, he has been soloist with the Portland Symphony; and appeared as soloist and conductor with the Chicago Symphony, when that orchestra performed his second orchestral suite. On February 25 he conducted his symphony in E flat major; and was soloist in Mozart's D major concerto and the Ravel Tzigane, with the Cleveland Orchestra. In addition to fulfilling orchestral engagements, Mr. Enesco has given several concerts in the principal cities on the Pacific Coast. He will be heard in his only New York recital this season at Town Hall, March 2.

Renato Bellini's Music Featured

Renato Bellini, contemporary Italian composer of piano music, is coming more and more to the attention of recitalists. Ignaz Friedman executed his Little Waltz in Trieste, Leipzig, Hamburg, Budapest, and Falkenstein, and will include it in his South American programs. Rosenthal's favorite is Bellini's Waltz in E major, which he programmed in his tour of Milan, Genoa, Turin, Rome, Florence and Naples.

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February 27, 1932

Varied Programs Offered by Chicago Symphony Orchestra

Harold Bauer Soloist at Regular Pair of Concerts—Appearance of Kreutzberg and His Dance Group Brings Re-engagement—Other Concerts of the Week—School Notes and Activities

CHICAGO.—The Chicago Symphony Orchestra activities consisted of a Young People's concert, February 17; the regular pair, with Harold Bauer as soloist; and a popular concert, February 20.

The program offered to the children included Gretry's Tambourin from Céphale and Procris; the andante cantabile and allegro moderato from Tchaikovsky's symphony No. 5 in E minor; the suite from De Laramer's music to The Betrothal; Saint-Saëns' symphonic poem, Danse Macabre; and Borodin's dances from Prince Igor.

Harold Bauer celebrated his eleventh solo appearance with the orchestra, performing Bach's triple concerto for piano, violin and flute in D major; and Schumann's concerto for piano in A minor. Bauer's playing was as usual, outstandingly brilliant. Other numbers at these concerts were the overture to Wagner's Flying Dutchman; and Bloch's Helvetia. The audience was most effusive in its approbation of the soloist.

The "Pop" concert was made up of Mendelssohn's overture, Fingal's Cave; Svendsen's legend for orchestra, Zorahayda; Beethoven's symphony No. 5 in C minor; Wagner's overture to The Flying Dutchman; the Weber-Weingartner Invitation to the Dance; and the Ippolito-Ivanow suite, Caucasian Sketches.

KREUTZBERG AND HIS DANCE GROUP

Harald Kreutzberg and his dance group appeared under the local direction of Henry E. Voegeli at Orchestra Hall, February 14, in a diversified and novel program. Kreutzberg showed his mastery as a pantomimist and as a dancer. He had the good fortune of being assisted by four lovely girls, Ilse Meudtner, Irja Hagfors, Araca Makarowa, and Almuth Winckelmann; and they, also, greatly pleased the audience. Frederick Wilkens, pianist, accompanist and composer, won a personal success at this concert. A return engagement is announced for March 5 when Kreutzberg and his group will appear in a different program.

OTHER CONCERTS

On February 14, an ensemble of twelve men from the Little Symphony Orchestra, under the direction of Conductor Dasch, appeared at the Art Institute. Dudley Powers, cellist, was soloist.

At the Civic Opera House, George Garner, tenor, gave a concert, assisted by Netta Paullin Garner, pianist, before an audience of huge dimensions.

Leo Podolski, pianist, and Herman Felber, violinist, gave a joint recital at the Playhouse.

The Beethoven Trio, so well headed by M. Jennette Loudon, gave a chamber music recital at the University of Chicago.

At the Diana Court salon, a musicale was given by Elsa Chandler, Lulu Butler, Emma Fredericks and Doris, Lois and Florence Dangremont.

Hilda Edwards, pianist, played at Kimball Hall.

The Joseffer String Quartet presented chamber music at the Cordon Club; and on the same evening, at Kimball Hall, Jacob H. Sonnenklar appeared in program of Jewish music.

The Woman's Symphony Orchestra, under the direction of Ebba Sundstrom, with the assistance of Alice Mock, soprano, gave a concert at the Goodman Theatre, on February 15.

St. Olaf's Lutheran Choir, F. Melius Christiansen conductor, was heard again February 15 at Orchestra Hall.

The Grand Avenue Congregational Church choir of Milwaukee, under Graydon R. Clark, assisted by Bobby Stuart, boy soprano, and Walter Hauck, trumpeter, appeared at Hall, February 16.

Under the auspices of the Chicago Artists' Association, a concert by local talent was given at Curtis Hall, February 16.

The Alexander Sebald String Quartet, assisted by Sam Fain, clarinetist, gave a chamber music program at Kimball Hall, February 17.

Ella Spravka, pianist, was presented in recital by the Bush Conservatory, February 20, in numbers by Daquin, Rameau, Scarlatti, Chopin, Brahms, Ibert, de Falla and Smetana.

HENIOT LEVY CLUB

The regular monthly meeting of the club was held at Kimball Hall, January 31. A large attendance enjoyed compositions by Bach, Beethoven, Schumann, Chopin, Schubert-Godowsky, Rachmaninoff-Liszt, and Strauss-Tausig, played by Beatrice Eppstein, artist member.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Grace Nelson, pupil of Rudolph Ganz, played at the tea given by the Alliance Francaise for the new French Consul at Curtis Hall, February 14. The program consisted of three Chopin études, a Brahms Intermezzo, six Ravel waltzes, and Reflections on the Water, Debussy. Miss Nelson will appear as soloist with the Women's Symphony Orchestra, March 21, in the Liszt E flat concerto.

Pupils of Lauretta McInerny O'Brien offered a benefit dramatic recital at The Little Theatre, February 22. The proceeds went to the Scholarship Fund of Lambda Mu Omega.

Dorothy Crose, pianist, and a member of the preparatory department faculty, played for the Chicago Musical Club at Zeisler's Hall on February 13.

Owen MacBride, pupil of Arch Bailey, was soloist at St. Patrick's Church, Joliet, February 14.

Jerome Gunbier, pupil of Max Fischel, played violin solo at the Lyon & Healy concert, February 12.

Leonora Padila, soprano pupil of Vernon Williams, has become a featured singer at the Cafe d'Alex. Two of her recent engagements included the American Legion banquet, Sherman Hotel; and an appearance with Wayne King's orchestra at the Aragon Ballroom, February 10.

CARA VERSON'S RECITAL

Cara Verson, pianist, will play her annual Chicago recital at the Playhouse in April. Soon after, Miss Verson will fulfill several engagements in New York City.

SACERDOTE OPERA CLASS

Under the auspices of the American Conservatory, Edoardo Sacerdote will present his opera class in the second and third acts of Louise; the second act of Masked Ball and the fourth act of Trovatore, at Kimball Hall, February 27.

DR. BROWNE TO LECTURE AT NORTHWESTERN

Dr. J. Lewis Browne is to give ten lectures on the Liturgy in the School of Church Music at Northwestern University. These lectures include the harmonizing of Gregorian chants and studies in mediaeval counterpoint.

COLUMBIA SCHOOL CONCERT

The Columbia School String Orchestra, directed by Ludwig Becker; and assisted by Raymond Anderson, violinist; Ester Friend, soprano; Vera Mae Kane, Jeannette Risler, Paul Ross, pianists; and Violetta Simeonova, contralto; entertained at Kimball Hall on February 19 before a large and appreciative audience. Miss Risler opened with Hiller's concerto for piano in F sharp minor. Mr. Anderson's contribution was the Mendelssohn concerto for violin in E minor. Miss Simeonova was heard in the aria, Che faro senza Euridice, from Gluck's Orfeo; Marie Briel at the piano. Then the string orchestra gave a fine account of itself in the Tchaikovsky serenade for string ensemble. Following this, Miss Kane disclosed pianistic ability in the Schumann concerto for piano in A

minor. Miss Friend sang Elsa's Dream from Lohengrin, the accompaniments being played by Frances Grund. Mr. Ross played Rubinstein's concerto in D minor, and the concert concluded with the string orchestra offering the prelude and minuet by Bossi; Tchaikovsky's andante cantabile; and Gillet's Gavotte Entr'acte.

The event reflected credit on the string orchestra, its conductor, and the various soloists. The Columbia School of Music is headed by Arthur Kraft, as president; Robert MacDonald, vice-president; and C. E. Feely, secretary and treasurer.

AMERICAN CONSERVATORY NOTES

Alvin F. Brightbill, professor of hymnology and church music at Bethany Biblical Seminary, and artist student of D. A. Clippinger of the American Conservatory faculty, presented a unique hymn festival at St. Paul's English Lutheran Church, Evanston, February 21. Alvin Voran, also a Clippinger pupil, was the baritone soloist.

Henry Jackson, piano student, assisted Burton Holmes in lectures at Orchestra Hall, February 17, 19 and 20; and in Milwaukee, February 18. Mr. Jackson played a chorale by Bach-Hess; A flat waltz by Brahms; and the first movement of the Beethoven Moonlight Sonata.

Leo Sowerby's symphonic poem, Prairie, was recently presented by the Cincinnati Symphony Orchestra; and it will be heard in the near future at regular concerts of the Boston Symphony and Philadelphia orchestras. Serenade, also by Sowerby, will be performed by the Chicago Philharmonic String Quartet at Orchestra Hall, February 29.

Annette Krentz, contralto, and Herman Speckhand, baritone, conservatory students, appeared as soloists in a presentation of the cantata, Queen Esther, at the Christ Lutheran Church, February 20.

Genevieve Green Nichols, pianist and a graduate of the conservatory, appeared as guest artist in a recital for the Burlingame Musical Club, San Mateo, Cal., February 12.

RENE DEVRIES

(Continued from page 7)

curred in the radio world itself. That world had become so important, so powerful, that it eventually attracted scientists, musicians and singers of higher calibre. The scientists improved radio instruments, enabling them to better cope with the complexities of trained vocal sound, while the musicians raised the character of programs thereby educating the taste of radio audiences. The way was being prepared for the real singer and artist; and the radio from being shoddy and cheaply mechanical at the start, had become a marvel of cultural use—not longer the stupid master of the vulgar and commercial, but the pliant medium for the finest music and the greatest art.

Evolved to such worthy heights, the best artists now welcome the radio, and the real singer is coming into his own.

On the other hand, the small voice of the crooner seems practically doomed. With radio instruments so mechanically perfected, vocal sacrifice is not only unnecessary but undesirable. And as a matter of curious fact, the crooner has droned his own death.

My own is a case in point. Not long ago last season I was engaged as prima donna in a new opera. I joyed in the high tessitura written for the part and the prospective luxury of once more pouring forth freely of my store of tones. But alas, where were those upper notes, once full and limitless? My prized high tones were puny now, small and sweet and true but enfeebled as to volume and duration. They had atrophied. In the metamorphosis from opera to radio, the "voice that wood the mike," once a giant had become a pygmy.

It was a rude and sad awakening. Artistic ability, art itself, vocal endowments and emotional inclination—all had been apparently sacrificed to serve a new god. That ended the adventures of an opera singer in radio-land, as the day for the real singer had its new dawning.

Tokatyan Recital, April 8

Armand Tokatyan's New York recital, which was postponed recently because of illness, has been set for April 8.

Merola to Give Opera Season in Los Angeles

To Hold Performances Without the Official Collaboration of Local Organization—Will Present a Short Season in San Francisco—Other Notes

LOS ANGELES, CAL.—Although the Los Angeles Grand Opera Association is not to function this autumn, this community will not be without lyric drama. As intimated by the Musical Courier correspondent when announcing the decision of the executive committee, the season will be undertaken by director-general Gaetano Merola, minus the official collaboration of the local organization. In San Francisco, Mr. Merola will present opera, under the wonted auspices of the Civic Opera Association (founded by him) and will present here the same casts, in the same repertoire, though possibly during a briefer series, than in the north. He enjoys a large Los Angeles following and will have relatively little difficulty in forming a working, if not a sponsoring, committee. What name the company will bear has not been divulged.

Reliable information has it that Mr. Merola will economize in matters of secondary principals, most of whom heretofore had been imported from the east at much cost. These roles will be filled now from good resident, or newly arrived, talent, but the "star" list—if certain options go into effect—is to include such bright names as Lily Pons (new on this coast), Lauri-Volpi, Mario Chamlee, Lawrence Tibbett and possibly Rosa Ponselle. Sugi Machi, Japanese soprano, will make her western début.

Mr. Merola has permission to use scenic equipment owned by the Los Angeles Opera Association and has already made a trip here from San Francisco to take an inventory of usable stage properties. The Los Angeles Association is without a president, David T. Babcock having tendered his resignation last week. Its dormant life will be guarded, (for guided would hardly be the word) by an executive committee with the able and experienced Guerne Newlin as chairman.

Altogether, this has been a week affording much for every sort of music lover. José Iturbi has come and gone and the piano-minded are still excited about him. Impresario Behymer acted as genius loci.

Mary Wigman, German dancer, triumphed before a crowded Philharmonic Auditorium, and a second and third program bids fair to draw capacity audiences, according to Ruth Cowan, local NBC representative.

Artur Rodzinski made the all-Russian program a red-letter event for the Philharmonic Orchestra. Besides a superb first performance (at these concerts) of Stravinsky Petrouchka suite, he introduced Rachmaninoff's Isle of the Dead and Rimsky-Korsakoff's May-night overture, adding for more than generous measure Moussorgsky's Khovantchina prelude; Romeo and Juliet by Tchaikovsky; and the same composer's theme and variations from the third suite.

Assistant Conductor, Henry Svedrosky, caused the orchestra to play with fine relaxation and yet no loss of ardor during the third special program of the Saturday series. He manifested good control and prepossessing regard for romantic style in all its phases of phrasing and dynamics. Thus readings of the Rustic Wedding Symphony by Goldmark, and Don Juan of Strauss made strong impressions. Selma Siegelman, Los Angeles pianist, appeared as soloist in the Schumann concerto exhibiting equipment and natural talent.

Notable, too, was the first concert of the season given by the Woman's Symphony Orchestra, under the baton of Arthur Alexander. This prominent voice coach and composer has ripened into a batonist of noteworthy calibre. Not only has his volunteer ensemble gained considerably in technic, but his command over the players, directorial foresight and interpretative projections of Weber's Oberon overture and Tchaikovsky's sixth symphony, proved genuine achievements. Fred Scott, Los Angeles tenor, sang Italian arias, English and Russian songs with good taste and winsome tone. Lorna Gregg, accompanist, assisting aptly.

B. D. U.

George Liebling Engagements

Recent George Liebling engagements on the Pacific Coast include the Scriabin's League of Hollywood, The Music and Art Foundation, League of American Pen Women, The Schubert Club, the Opera and Fine Arts Club, all of Los Angeles; and the Hollywood Woman's Club and Pleiades Club. Dr. Liebling is now being heard every Tuesday from 8 to 8:30 P. M. over KMTT.

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Berlin Orchestra Conquers Brussels

BRUSSELS.—The high-water mark of the season was reached when Furtwängler and his Berlin Symphony Orchestra gave two concerts under the auspices of the Brussels Philharmonic Society. Their success surpassed that of any other organization heard here in recent years.

The first concert offered Haydn's symphony in D; two nocturnes by Debussy; and Brahms' first symphony. Beethoven's Pastoral Symphony; Strauss' Don Juan; the Prelude and Death Scene from Tristan and Isolde; and the overture to the Flying Dutchman, comprised the second program.

Chief honors were awarded unanimously to the interpretation of the Pastoral, given with breadth of melodic phrasing, almost religious fervor, and depth and wealth of understanding. The Haydn symphony was no less distinguished in the subtle delicacy of its execution. Nuages et Fêtes furnished a further surprise, for not even a French orchestra could have given those Debussy works a more evocative performance.

The Brahms symphony, which Furtwängler had hesitated to play here, was greeted also with unanimous enthusiasm. The overture to The Flying Dutchman was done with irresistible élan; while Don Juan and the Tristan Prelude roused the audience to transports of delight over Furtwängler's virile interpretations. Truly this visit of a great orchestra and its chief gave Brussels two memorable evenings.

A GETTEMAN.

Dido and Aeneas and La Serva Padrona Presented at Juilliard School

Two old operas were given as a double bill at the Juilliard School last week, Thursday and Friday afternoons, and Friday and Saturday evenings, with alternating casts.

The first, Dido and Aeneas by Purcell, dates from 1689; the other, La Serva Padrona by Pergolesi, was first performed in 1733.

At the Juilliard School those operas were conducted by Albert Stoessel. Alfredo Valenti was the stage director. The orchestra, consisting of strings and cembalo, was that of the school, and the chorus consisted of the ensemble of the school, supplemented by members of the New York Oratorio Society. The dances were arranged by Nelly Reuschel.

Much of the music of Dido and Aeneas is familiar here, having been given in concert form and in a somewhat curtailed version by the Friends of Music. It is a work of its own day, and the opera depends upon the music for its appeal rather than upon the plot, which is vague; or the words, which could not be pronounced so as to be understood without sacrificing vocal tone, which was evidently of far more importance to the composer than the text. In other words, this opera is a musical and visual entertainment, not a drama with incidental music, and far removed from present day ideals.

Both musically and visually the Juilliard production was effective. The grouping of the chorus, the dances and pantomimes, the dignified action of the principals, and the tasteful and colorful scenery all combined to make a charming effect, and the music is well suited to the various incidents, and in parts highly impressive.

The casts, which alternated in the leading roles, were as follows: Dido, Queen of Carthage, Inga Hill and Janice Kraushaar; Belinda, a lady in waiting, Alma Michelini and Edna Weese; Second Woman, Apolyna Stoskus and Beatrice Gilman; Sorceress, Floyd Worthington; Spirit, Harold Boggess; First Witch, Bertha Mae Schwan; Second Witch, Elizabeth Wyser; Aeneas, a Trojan Prince, Charles Haywood and Roland Partridge; a Sailor, Jack Seulitrich and John Barr.

In La Serva Padrona, the alternating casts were: Doctor Pandolfo, Julius Huehn and Raymond Middleton; Zerlina, his maid, Josephine Antoine and Ruthe Huddle; Scapin, his manservant, Roderic Cross. This farce was given in the Paris version with spoken dialogue instead of *recitative secco*.

Throughout both operas, the young artists proved themselves to be endowed with innate gifts that are being brought to a high state of efficiency by the intensive training received at the Juilliard School. The vocal and musical interpretation was in all cases well suited to the emotions intended to be conveyed, and the action pertinent and indicative of the possession of stage routine. The singing of the chorus was commendable, and the orchestra technically efficient, sonorous and well balanced.

F. P.

Berlin

(Continued from page 22)

Rataplan chorus, the gypsy divertissement, Marcel's last act vision of paradise and other matters which the editors deemed "unbearable" to contemporary ears.

Several scenes are connected by musical interludes. Between the third and fourth acts, for example, the orchestra plays Meyerbeer's Struensee overture; and in the festive scene that opens the last act, (the St. Bartholomew massacre, incidentally, is retained, as it is in Paris) a kind of polonaise is stepped to Meyerbeer's familiar E flat Torch Dance. But the value of those emendations, except in so far as they save time, is more impressive on paper than in actual effect; and the elimination of practically all the ballets deprives the work of a very essential Meyerbeerian element, without thereby appreciably improving it.

ABOUT THE CAST

By much the most artistic and tasteful singing of the evening was done by Marcel Wittrisch, the Raoul, though he seemed to be laboring under an indisposition. The Marcel of Emmanuel List was adequate, though not distinguished; and as much may be said of the Nevers and the St. Bris of Messrs. Grossmann and Janssen. The women were less satisfactory. Marguerite Perras sang the florid measures of the Queen painstakingly, but hers is not the virtuoso technic this showy music demands.

The glitter of conventional Meyerbeerian spectacle was not stressed in this production. Mr. Grundgens, usually an audacious and wilful experimenter, was markedly restrained in his stage management, but he did treat the Benediction of the Poniards scene in extraordinarily impressive and dramatically powerful manner.

HERBERT F. PEYSER.

Pensions for Ten New York Philharmonic Players

Ten former members of the New York Philharmonic Symphony are now receiving pensions from the society, according to a statement issued by Mrs. Henry Martyn Alexander, chairman of the Pension Fund Committee. They are: Ludwig Manoly, bass player for fifty years; Morris Cherwin, bass player for twenty-five years; Louis Gatterdam, violinist for thirty-four years; Henry Christman, clarinetist for seventeen years; Fred Geib, tuba player for twenty-seven years; Leo Schulz, cellist for thirty years; Henry Boewig, violinist and librarian for forty-six years; F. Lorence Smith, violinist for twenty-seven years; Jacob Gerhardt, clarinetist for twenty-eight years; and Samuel Tilkin, trombonist for twenty-four years. The orchestra pension fund was officially established in 1926. It annually receives the receipts of two special concerts, money taken in from the sale of tickets turned in to the Philharmonic offices by subscribers unable to use them, and fees paid by the orchestra members. The world première of Respighi's Maria Egiziaca, March 16, will aid the pension fund.

Egon Petri to Play With Chicago Symphony Orchestra

Egon Petri, Dutch pianist, played again in Boston at a musicale of Mrs. Frederick Hall, February 24. Previously he had appeared in Columbus, O. On March 4 he will perform in Indianapolis, followed by engagements in Milwaukee and Chicago, where he will be soloist with the Chicago Symphony Orchestra, interpreting the Beethoven Emperor Concerto. He will be heard in a third Town Hall, New York, recital before sailing.

Art Museum to Have March Concerts

The annual series of March symphony concerts at the Metropolitan Museum of Art, directed by David Mannes, will be given in the evenings on the 5, 12, 19 and 26. The first program will include Overture to The Bartered Bride, Smetana; New World Symphony, Dvorák; D major suite for orchestra, Bach; scherzo. The Sorcerer's Apprentice, Dukas; Siegfried Idyl, Wagner; Overture, 1812, Tchaikowsky.

Dr. Geiringer, Haydn Biographer

Dr. Karl Geiringer, of Vienna, prominent musical authority, has finished a Haydn biography, to be published shortly by the Athenaion Co. in Berlin. Dr. Geiringer recently discovered eight hitherto unknown works by Haydn, which will be issued shortly by the Universal Edition, Vienna.

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MISCELLANEOUS MUSICAL EVENTS

CLUB ITEMS

Rubinstein Club

Maria Jeritza, with Kurt Ruhrseitz as her accompanist, was a sensational attraction at the February 16 concert of the Rubinstein Club, Dr. William Rogers Chapman, conductor, Waldorf-Astoria Hotel, New York. She sang the aria, Jeanne D'Arc (Tchaikovsky) with orchestra; the popular waltz from *Boccaccio*, and songs by Hahn, Schumann, Rubinstein and Terry, beside encores by Auguste Holmes, Rasbach and other present-day composers. She expressed pathos of deepest degree in the Russian aria; gave true meaning to Schumann's love song; echoed romance in Rubinstein's song; and showed the singing actress in Terry's Answer, as well as in Holmes' marching-song.

The orchestra of forty was heard in the Ruy Blas overture (too loud brass); Andantino Cantabile for strings (Tchaikovsky); and shorter pieces by Herbert, Debussy, Sibelius; and the Symphony Pathétique march finale. Of choral numbers sung by the 100 women singers, most prominent were a Betrothal Dance, by Heinberger, sung with gay mood; Lord's A Dream Fantasy, beautiful music, in which Dr. Chapman created unusual effects of diminuendi and crescendi of the voices; and Mozart's Gloria, an unusual interpretation. Kathryn Kerin-Child played accompaniments for the singers with watchful efficiency. A flashlight photograph was taken of chorus, orchestra and conductor, with Mme. Jeritza in the foreground.

F. W. R.

Paterson Glee Club in Concert

The glee club of the Girls' Club of St. Anthony's Guild, Paterson, N. J., gave a concert under the direction of Homer G. Mowe at the East Side High School, February 3. The guest artists were Margaret Bergin, mezzo contralto; and Pietro Cimara, pianist; and the accompaniments for the club were played by Ethel M. Rauschenbach.

National Opera Club

Modern Italian Music was presented by the chairman, Mrs. Nathan Loth, and President von Klenner at the February 11 meeting of the National Opera Club, Waldorf-Astoria Hotel, New York. Mmes. Gatti-Casazza, De Frigerio, Hardy, Wright, Mary Turner Salter, and Pavel Ludikar and Quinto Maganini were prominent guests.

Lorraine Voight, dramatic soprano, presented a group of songs by Mrs. Salter, (the composer at the piano), with appropriate interpretation. Thelma Given, violinist, was earnest in her playing of the Bach Chaconne and shorter excerpts by Chopin and Pugnani-Kreisler; she won many re-

calls. Frank Chatterton was her accompanist. George Trabert, American tenor, in a voice of power and nuance, allied with fervor of delivery, offered two arias and songs by Sibella.

Mr. Maganini delivered an address on Modern Italian Opera. Charles E. Watt of Chicago gave a brief talk on opera in English.

F. W. R.

Piano Class Teachers Give Program

The program section of The Piano Class Research Forum of New York presented a recital on February 7 to members only, at the studio of Addye Yergain Hall, director of the Forum.

Several novelties were played, including original numbers and piano quartets. Appearing on the program were: Robert Buxton, Alice Fortin, Vernice Gay, Anne Hirschhausen, J. Ewell Hanson, Catherine Mordey, Laura Simons, Ida Treulich, Hilda Holt, Helen Huit, Nellie McCarty and Mrs. Hall.

The next program will be presented in April, by another group of twelve active piano class teachers.

Mount Vernon Men's Glee Club

Theodore Van Yorx was conductor and interlocutor at the annual Men's Glee Club minstrel show, Mount Vernon, N. Y., on February 5. Their "various numbers were heartily applauded, and the capable leadership of Mr. Van Yorx was evident in every number," commented the Daily Argus. John Helmich was stage manager; Emil Nielsen, accompanist.

XIII Club Meeting

Mrs. Carl Fiqué, president, and Theresa Stoll, chairman, presided at the February 13 meeting of the Thirteen Club. Following the opening ceremonial, Leonora Oberndorfer was presented with the Memory Rose. Sadie McDonald, Imogene King and Mrs. Owen Kildare gave talks; and Valentine Havens recited his poem, Spirit of Song. Marie Finley spoke on numerology; and Harriet Barkley Riesberg sang L'Eté, Ich Liebe Dich and Little Star. F. W. Riesberg was guest of honor.

Pauline Winslow to Repeat Program

The Matinee Musical Club of Philadelphia has engaged Pauline Winslow to repeat the program of her compositions which she offered in Washington, D. C., at the Bellevue-Stratford Hotel, March 1.

Oliv Maine Club Formed

A recent honor extended to Oliv Maine, soprano, formerly of the Chicago Opera, and now in New York, is the forming of the Oliv Maine Musical Club by her pupils in

South Bend, Ind., and environs as an expression of their appreciation of her work among them during the nine years that she conducted her opera school in that locality.

Press Comments

Canadian Soprano Studying With Esperanza Garrigue

Helen Webber, soprano, pupil of Esperanza Garrigue of New York, was born in Halifax, N. S., seventeen years ago. Miss Webber's voice first came to the notice of Samuel Jessop. Mr. Jessop induced the



HELEN WEBBER

Romeo and Juliet on a concert program. Mme. Garrigue states that Miss Webber has a range of three octaves, extending to F above high C.

The young artist has been heard at several benefit concerts in New York, including the Theatre Assembly, December 18, Hotel Astor. At the end of each season she gives a recital in Halifax. The Evening Mail of that city wrote of her: "Miss Webber will not have reached the age of sixteen until next February, yet full, splendid, astonishingly mature in feeling, satisfying in artistry, came the notes from the girlish throat, her singing being of such distinction as to electrify those present."

The Halifax Star: "She sang with the spontaneity of a lark, but the surprising depth of feeling of a mature woman. It is a delicious voice, a potential dramatic soprano. Exquisite now, with the freshness and timbre of youth, and unless all signs fail, it is a voice destined to advertise Halifax in a very distinguished way."

Another Halifax paper chronicles the fact that Miss Webber's voice has been recorded by the Victor Company.

Lilias Mackinnon Plays Scriabin

Lilias Mackinnon played the Scriabin piano concerto with the Boston Symphony Orchestra in Boston, under Koussevitzky, the last week in January. Of her performance the Transcript commented: "Miss Mackinnon played it as if she thoroughly believed in it. From expressive melody, through delicate tracery of figuration, to noble climax, her playing of the piano part was an intensely musical one."

The Globe said: "Miss Mackinnon has played Scriabin extensively in Europe—including a concert with Dr. Koussevitzky in London—but not until last season did she visit this country. She has a sound technic, obvious feeling for Scriabin's music, and both emotional fire and taste. Miss Mackinnon was applauded very enthusiastically, being recalled to the stage several times."

Miss Mackinnon will lecture on Musical Memory for the Musical Guild in Boston on February 23.

Hart House Quartet in Midst of Successful Tour

A report received from Ogden, Utah, dated February 7, says that the Hart House String Quartet has, since leaving New York, played in Glens Falls, N. Y.; Lowell, Mass.; Indiana, Pa.; Phoenix, Arizona; Los Angeles; Ogden, Utah; and Chicago. The latter event was under the auspices of the International Society for Contemporary Music, with Rudolph Reuter, pianist, in the Brahms F minor quintet. On the program were also the G major quartet of Arnold Bax; and a quartet by Wesley LaViolette, dedicated to the Hart House Quartet. Among the many musicians present were Rudolph Ganz, Leon

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Sametini, Mischa Mischakoff, Herman Devries, Glen Dillard Gunn and Herbert Witherspoon.

At a soirée musicale at the Villa Morando, Los Angeles, many social, musical and "movie" celebrities were present, among them L. E. Behymer, Bebe Daniels, Clifford Lott, Andres de Segurola, Mrs. Alice Coleman Batchelder, Mrs. Atherton Irish, Artur Rodzinski, and Mr. Babcock, president of the Los Angeles Opera Company.

In reporting the Phoenix concert, the Phoenix Gazette used as headline the following: "Hart House Quartet Gives Performance of Unusual Beauty," and continued: "For the first time in two years Phoenix was regaled with beautifully played chamber music . . . Haydn's quartet established immediately the excellence of the entire group: the four movements were charmingly presented with admirable tone quality, impeccable attack and beauty of phrasing . . . Bax's quartet was played with a feeling of ease and security; and such a performance is possible only from players of the first rank."

Margaret MacConachie Pupils in Recital

Margaret E. MacConachie recently presented some of her vocal and piano students in an interesting and well arranged program at her studio in Brownsville, Texas. Among the numbers were operatic arias, songs and selections for piano. According to one of the local newspaper critics, "The piano pupils played with fine technic, splendid poise and assurance, and those from the voice department sang with ease, the phrasing and diction being good." The pupils taking part in the recital were Merna Summers, Margaret Weinert, Helen Flint, Rosalis Bishop, Mrs. C. P. Barreda, Mrs. C. W. Wildermuth, and Mrs. J. K. Wells. Mrs. C. P. Richards was the accompanist.

Cecile de Horvath With Civic Concert Service

Cecile de Horvath, pianist, gave a recital before the Civic Music Association of Lorain, O., last month and the critic of the Daily Journal, L. W. Emery, said the following:

"This was a superb concert and will doubtless do much to further the local musical advancement at which the Civic Music Association aims. . . . If the proverb intimating that value consists in quality rather than quantity be true, the Lorain Civic Music Association richly rewarded its members last evening when Cecile de Horvath, a small, almost miniature lady, proved herself a pianist great in ability, power and expression. . . . Mme. de Horvath is unquestionably a very fine artist, and was heartily applauded by the large audience who recalled her for encores time after time. It takes such a performer to make the great Schumann Carnival interesting to the average audience. Mme. de Horvath did more; she made it enjoyable."

Adolph Pick Endorsed

Rubin Goldmark, composer, head of the department of composition at the Juilliard Graduate School of Music, and president of the Bohemian Club of New York, has endorsed Adolph Pick, who for many years was conductor of the symphony and opera orchestras of Berne, Switzerland. Mr. Goldmark writes: "I have known Mr. Pick for a number of years and consider him an excellent, well-known musician with fine standards and a splendid cultural background." Mr. Pick is now teaching violin in Chicago.

Washington Critics Laud Kindler

The Washington, D. C., press was emphatic in its commendation of Hans Kindler, conductor of the National Symphony Orchestra, following the concert of February 14. The Washington Times commented: "Are there no limitations to the capacities of Hans Kindler? Each performance of the National Symphony Orchestra under the baton of this Dutch maestro reveals another

magnificent accomplishment of the men and the conductor."

The Evening Star: "Mr. Kindler seemed possessed with fire and thunder, and when it came to that point (in Ravel's Bolero) where the theme is repeated for the umpteen time, the roof of Constitution Hall very nearly burst asunder with that conglomeration of soul and sound which constitutes the body of the theme's final jumping-off place. This, in other words, was the climax of the National Symphony's season—and such a one as did the orchestra and Mr. Kindler proud!"

CONSERVATORIES and SCHOOLS

Music School a Feature of Haarlem House

To the many activities already prevalent at the Haarlem House, New York City, there has been added a music school. This settlement is trying to develop, or rather put into concrete form in the poor Haarlem district, the unusual desire and interest in music of these people. On the first registration day, more than 150 applications were received.

In order to bring this art within the range of all, the Haarlem House has established numerous scholarships for the talented and needy. All the students study string instruments and piano privately. There are classes in theory, harmony, music appreciation, music history, and ensemble and orchestra training.

Disregarding the general belief that beginners must study the older works and gradually proceed to contemporary compositions, the director of this music school has introduced an experiment. The pupils start studying the moderns (Casella, Hindemith, Paul Juon, etc.) together with the Italian masters.

The director of the Haarlem House Music School is Dante Fiorillo, young Italian-American composer, who has written many pieces for orchestra and string ensemble.

Mr. Fiorillo's object is to give everybody in the Haarlem House Music School a complete knowledge of music and to develop the unusual talents of gifted youngsters.

Juilliard Offers Six Weeks' Summer Session

The Juilliard School of Music, New York, announces a six weeks' summer session, beginning July 5. George A. Wedge has been appointed director; and plans have been completed for master classes, as well as individual lessons in piano, violin, cello and organ. A special department of public school music has been organized. Teachers for the master classes include Sigismund Stojowski, piano; Louis Persinger, violin; and Fraser Gange, voice. Other faculty appointments are: piano, Katherine Bacon, James Friskin, Sascha Gorodnitzki and Arthur Newstead; voice, Belle Soudant, Mrs. Wood Stewart, Mrs. T. Toedt and Alfred Spouse; cello, Marie Roemae-Rosanoff; organ, Hugh Porter; theory, A. Madeley Richardson, Bernard Wagenaar and Howard Murphy; public school music department, Raymond Dvorak, orchestra; Hugh Porter, organ; Mabel Glenn, public school music; and Adolf Schmidt, conducting.

Mr. Wedge, head of the theory department at the Institute of Musical Art, has been with that institution twenty-five years. He was also head of the theory department at the Curtis Institute of Music, Philadelphia, from 1924 to 1926.

Conradi in Recital at Peabody

Austin Conradi, pianist, gave the season's thirteenth faculty recital at Peabody Conservatory, Baltimore, on January 29. His program comprised four Chopin ballades, Nocturne in F sharp and Six Preludes of the same composer, and Schumann's Etudes Symphoniques. Pupils of Mr. Conradi who have subsequently given recitals at Peabody Conservatory are Emerson Meyers, February 1; Marie Hogan, February 11; and Amos Allen, February 15. The first of these musicales presented excerpts from Mozart, Saint-Saëns and Liszt; the second, Schumann, Brahms and Liszt; and the last, Bach-D'Albert, Rameau-Godowsky, Beethoven, Brahms, Chopin, Ravel and Lecuona.

Martin Conrad Sings at N. Y. U.

Martin Conrad, tenor, gave his second recital of the season at New York University on February 15, under the auspices of the Departments of Music and German. He was accompanied in a program of Schumann songs by Harrison Potter. Professor Schuchard commented upon the poems, explaining the romanticism of Heine and Schumann as exemplified in sixteen songs of the Dichterliebe cycle, and of a final group consisting of Frühlingsfahrt, Der Nussbaum and Freisinn. On March 21 the same group will sing Hugo Wolf (Goethe) songs.

STUDIO NOTES

Fiqué Studios

The Fiqué Studios in Brooklyn were opened February 11, when pianists, singers and violinists presented a program of variety. The pianists were Joseph Schnabel, Claire Maraynes, Florence Porter, Marion Smith, Lillian Huessler and Alice Ratiner, who played solos and shared ensemble numbers with their instructors. Ruth Sattler, contralto, and Veronica Kennedy, soprano, displayed voices of ability, singing in English, German and French. An outstanding item was a vocal solo, The Inspired Melody, words and music by Frida Paustian, pupil in composition. It is melodious, natural music, and was expressively sung by Miss Sattler, the violin obbligato being played by Professor Timmermann. Evelyn Gregor and Ruth Jones, violinists, showed progress in their playing of excerpts by Drigo, Beethoven and Schumann. F. W. R.

La Forge-Berumen

Frank La Forge and Ernesto Berumen presented their pupils in recital at their New York studios, February 11, before a capacity audience. Marie Powers, contralto, sang Ah, rendimi from Mitrane, in which her voice was rich and full and her diction excellent. Edna North, pianist, presented pieces by Bach, showing careful training and depth of musical feeling. Florence Misgen, soprano, was heard in two arias from Tosca. Her voice is of ample tone and she uses it with assurance. Beryl Blanch played skillful accompaniments for Miss Misgen. Miss Powers appeared again in several Lieder;

with Mr. La Forge at the piano. Harold Dart gave piano solos, revealing technical facility and musical understanding. The concluding group was sung by Lorna Doone and Virginia Dare Williamson, sopranos; Phil Evans, accompanying. They presented various operatic duets in a smooth and polished manner.

M. L. S.

Elizabeth Andres, contralto and Miss North, with Kenneth Yost, accompanist, gave a recital at the Hotel St. George, Brooklyn, February 10.

Frank La Forge was at the piano for Margaret Matzenauer in Stamford, Conn., February 9; and for Richard Crooks in New York, February 12.

Marie Miller

Marie Miller, who plans to take a limited number of pupils to Paris this summer for a ten weeks' course, further announces that besides private harp lessons and ensemble classes, there will be available for those who wish it, instruction in French; art appreciation; drawing and painting; with the French artist, Gaston Sudaka; and dramatic art, with Mona Gondre, French actress. Both Mlle. Gondre and Mr. Sudaka speak English fluently.

Edgar Schofield

Ransom Castegnier Steele, baritone, pupil of Edgar Schofield, gave two recitals under social auspices in New York last month. His mother accompanied him.

Addye Yeargain Hall

Addye Yeargain Hall announces the removal of her teacher-training activities, the direction of the Piano Class Research Forum, and meetings of the program section of the Forum, to the Steinway Building. Mrs. Hall recently opened a Children's Music School in Flushing, N. Y.

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I See That

Cecil Arden will sing at the annual Burns concert of the New York Caledonian Club on March 4.

Central State Teachers' College, Edmond, Okla., will present E. Robert Schmitz in a lecture-recital, May 31. The French pianist will fulfill this engagement when returning to the Pacific Coast after pedagogical activities in Montreal from May 10 to 20.

Chester Tallman, baritone, will sing the role of Germont, Sr., in *Traviata* at the Heckscher Theatre, New York, February 29. The performance will be sponsored by the Lenox Hill Opera Guild.

Ruth Shaffner, soprano, has been engaged for a coast-to-coast broadcast over the Columbia network, on March 15.

Sylvia Lent has added to her concert schedule an appearance, April 5, in Jacksonville, Ill., on the Community Concerts Course.

Mary Ledgerwood, contralto, appeared at the Jackson Heights (N. Y.) Musical Club, February 26. She will be heard March 4 as soloist in Dr. Dickinson's Haydn program at the Brick Presbyterian Church, New York.

Heinrich Gelbard is playing Loeffler's Pagan Poem with the Philadelphia Orchestra, under Molinari, February 26, 27 and 29; in Washington, March 1; and in Baltimore, March 2.

Katharine Evans and Baroness von Klenner, founder-president of the National Opera Club, originated a program of modern Italian music for the February meeting at the Waldorf-Astoria Hotel, New York. Recognizing the Baroness' services for the cause of opera, Gatti-Casazza next day wired her a message of thanks.

The National Association of Organists sponsored a recital at St. Thomas Episcopal Church, New York, February 11, by Marshall Bidwell, municipal organist of Cedar Rapids, Ia. Mr. Bidwell played a German-French program.

Margaret McClure Stitt, Ohio composer, who has given recitals of her own compositions at Chalif Hall and the Barnard Club, New York, has just completed a vocal setting of Ophelia.

Morris W. Watkins, M.A., A.A.G.O., presented his choir of twenty-one singers February 14 in a Bach service of music at the Church of the Saviour, Brooklyn, N. Y. The soloists were Ruth Shaffner, George Rasely and Theodore Worth. A general choral program will be presented on March 20.

Clarence Dickinson, Mus. Doc., resumed his Friday Noon Hours of Music at the Brick Presbyterian Church, New York, February 19, presenting Music of Washington's Time; the soloists were Mary Aitken, soprano; and John Amans, flutist. The

Creation was given February 26, with Lillian Gustafson, Harold Haugh, Alexander Kisselburgh, and the regular Motet Choir.

Henry F. Seibert gave an organ recital at Holy Trinity Lutheran Church, New York, February 14, playing classic, romantic and modernistic works. Mr. Seibert is heard regularly at Town Hall, New York, on Friday evenings preceding the lectures.

Nevada Van Der Veer, contralto, following appearances in Mount Vernon, Cedar Falls and Jacksonville, Ill., February 9, 11 and 13, visited her mother in Atlanta, Ga. On February 15 she went to Iasamorada, Fla., on a two weeks' vacation fishing trip.

Florence Stage, pianist, will give her New York recital at Carnegie Hall, on February 28, presenting a program of original character. Miss Stage's last appearance in New York was with the Manhattan Symphony Orchestra, when she interpreted the Rachmaninoff second concerto.

Sonja Yergin will give a song recital at the Chanin Auditorium, New York, February 28.

Kayla Mitzel sailed for Europe to fulfill several concert engagements.

While on his tour of the southern states, Robert Goldsack will play in Birmingham, Ala., March 3.

Paul Althouse, tenor, will appear in recital at the Lawrence Conservatory of Music, Appleton, Wis., in December, 1932.

Marie Miller, harpist, will be soloist at the March 9 concert of the Chaminade Club, Brooklyn, N. Y.

The Minor Symphony Orchestra

(Continued from page 6)

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Dr. T. Tertiush Noble to Be Honored

Dr. T. Tertiush Noble, organist of St. Thomas Protestant Episcopal Church, New York, will receive the Lambeth Degree of Doctor of Music from Bishop William T. Manning (acting for the Archbishop of Canterbury) tomorrow (February 28). It is the first time this honor has been conferred upon an organist living outside the British Isles. Dr. Noble was recommended for the degree by Sir Henry Walford Davies, organist of St. George's Chapel, Windsor Castle.

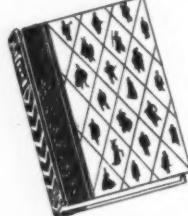
A stained glass window, a gift of the parishioners of St. Thomas Church in appreciation of Dr. Noble's services, will be unveiled.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 27

Philharmonic Orchestra, Carnegie Hall (M)
Josef Lhevinne, piano, Carnegie Hall (A)
Intercollegiate Glee Club Contest, Carnegie Hall (E)
Ira Kramer and Pauline Koner, Town Hall (E)
Barre Little Symphony, Institute of Arts and Sciences (E)
George Washington Bicentennial Celebration, City College (E)
Good Cheer Concert, De Witt Clinton High School (E)

Sunday, February 28

Philharmonic Orchestra, Metropolitan Opera House (A)
Benjamin Gigli, song, Carnegie Hall (A)
Frederick Jagel, song, Town Hall (A)
Catherine Reiner, song, Town Hall (E)
Sonya Merkel, song, Roerich Hall (E)
Florence Stage, piano, Carnegie Hall (E)
Sonja Yergin, song, Chanin Auditorium (E)

Tuesday, March 1

Frank Mannheimer, piano, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Richard Crooks, song, Carnegie Hall (E)
Elishuco Trio, Engineering Auditorium (E)
Stell Andersen and Silvio Scionti, Town Hall (E)
Flora Collins, song, Barbizon-Plaza (E)
Judith Litante, song, New School for Social Research (E)
Solomon Pimsleur and assisting artists, Educational Alliance (E)

Wednesday, March 2

Inga Hill, Etta K. Schiff, Pauline Sternlicht, Juilliard Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Georges Enesco, violin, Town Hall (E)

Thursday, March 3

Boston Symphony Orchestra, Carnegie Hall (E)
People's Chorus of New York, Town Hall (E)

Friday, March 4

Baltimore Friday Morning Musicales, Biltmore Hotel
Philharmonic Orchestra, Carnegie Hall (A)
Jacqueline Salomon, violin, Carnegie Hall (E)

Saturday, March 5

Boston Symphony Orchestra, Carnegie Hall (A)
Harold Samuel, piano, Town Hall (A)
New York University Glee Club, Town Hall (E)
Symphony Concert, David Mannes conducting, Metropolitan Museum of Art (E)
Philharmonic Orchestra, Carnegie Hall (E)
Cornelius Van Vliet, cello, Washington Irving High School (E)

Sunday, March 6

Philharmonic Orchestra, Carnegie Hall (A)
Grace LaMar, song, Town Hall (A)
League of Composers, French Institute (A)
Paul Robeson, song, Town Hall (E)
Manhattan Symphony Orchestra, Waldorf-Astoria (E)
New York School of Music, Carnegie Hall (E)
Viola Philo, song, Roerich Hall (E)
Perle String Quartet, Dalton School (E)

Monday, March 7

Marvin J. Singer, piano, Carnegie Hall (E)
Siegfried Philip, song, Steinway Hall (E)

Tuesday, March 8

Philadelphia Orchestra, Carnegie Hall (E)
Gordon String Quartet, Town Hall (E)

Wednesday, March 9

Nina Koshetz, song, Juilliard Hall (A)
Schola Cantorum, Carnegie Hall (E)
Margaret Reed Dooley, song, Steinway Hall (E)

February 27, 1932

Thursday, March 10

Leonora Cortez, piano, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)
Elinor Douglas, song, Barbizon-Plaza (E)

Friday, March 11

Alexandre Barjansky, cello, Town Hall (A)
Ima Rapier, song, Roerich Hall (E)
Gordon String Quartet, Washington Irving High School (E)

Radio

(Continued from page 20)

excellent examples of their creator's talent, and were well performed.

* * *

Program by Win-Mar-Jan Trio

The Win-Mar-Jan Trio of Montclair, N. J., presented a program of popular and standard selections over WOR, February 19. The personnel of the trio consists of Marion Ledos, soprano; Janet Bush-Hecht, mezzo; and Winifred De Witt, contralto. Ernest Stevens is the accompanist, and Ralph Errolle the director.

* * *

Cromwead Heard Frequently

Frederick Cromwead, pianist, played over WNYC recently. He also appeared on a program presented by the National Society of Colonial Descendants of America.

* * *

Amy Goldsmith on the Air

Amy Goldsmith, lyric coloratura soprano and radio soloist, sang the role of Germaine in The Chimes of Normandy on NBC's new feature program, Young Artists' Light Opera Series, February 9. On the January 28 program of Thru the Opera Glass, Miss Goldsmith sang the Queen of the Night aria from The Magic Flute; and on February 18, she was heard during the same hour singing Come per me sereno and Sovra il sen, from Bellini's La Sonnambula.

* * *

Sebel Broadcasts

Frances Sebel, soprano, was soloist on the Pertussin Hour over WABC, February 18.

* * *

Edwin Grasse Plays

Edwin Grasse, violinist and composer, was heard over WNYC, February 23, the same date of his debut in Berlin, thirty years ago. He played works by Bach, Martin and two of his own compositions, Two Promenades on Horseback, entitled A l'ambre and Au Gallop.

* * *

New Trio Heard Over WEAF

A new trio, composed of Robert McGimsey, John Seagle and Frances Luther, was heard over WEAF on February 16, when the singers were guest artists in the Revolving Stage program. Mr. McGimsey has arranged a number of negro spirituals, collected on the Louisiana plantations of his family and neighbors.



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NEW PUBLICATIONS

A PALESTINIAN OPERA

REVIEWED BY LEONARD LIEBLING

The Pioneers (*Hechaluz*), in three acts; scenes from folk life in Palestine; libretto and music by Jacob Weinberg (former professor of piano and composition at the Imperial Conservatory, Odessa, Russia).

Weinberg's work is an opera by courtesy only, for the story has a mere thread of plot, loosely strung together, and consists mostly of poetical and musical propaganda showing the Twentieth Century adaptation and hopefulness of the Palestinian workers in Galilee. (The composition won first prize at the contest held in connection with the Sesquicentennial Exposition, Philadelphia, 1926.)

Weinberg's opus may be a costumed oratorio, but nevertheless it is a potent and striking piece of composition, with a libretto setting forth much of the typical Hebrew philosophy, wit, energy, poetry and faith. A fine vein of irony underlies some of the text, notably in the words of Chaim, the *shadchen* (marriage broker).

Weinberg, in his music, has used largely the ancient Hebrew ritual mode, with its characteristic and haunting minor intervals and sequences. While he employs some Semitic folkthemes of Oriental and Occidental origin, and amplifies them with considerable freedom, he has for the most part invented music of his own. He knows his modern operatic idiom, for there are pages which suggest the lyric style of the romantic Russian composers, and even of Gounod, Massenet and Puccini. However, the Hebrew coloring in the Weinberg score is ever present, and the writing is of singular transparency, fluency, logic and charm.

I cannot judge of the orchestration, for this review is being written from a piano score, but the material calls for rich instrumental hues, and some persons who have seen and heard the complete work are quoted as being unusually enthusiastic about the orchestral handling. The solo vocal parts are singable and attractive; the choruses show skillful part writing and sonority; the dance music is especially spirited and rhythmically propulsive.

Altogether *The Pioneers* represents a superior achievement, along unconventional lines, and shows Weinberg as a composer of fancy and deft musicianship. The work should by all means be heard. If Weinberg could be supplied with a real and dramatic operatic libretto, he might turn out a stage work of quite uncommon significance.

All credit to the publishers for incurring the expense of issuing the 224 pages of *The Pioneer piano score*, which is an exceptional piece of clear musical printing, and furnishes the text in English, Hebrew and Yiddish. (J. Fischer & Bro., New York.)

MISCELLANEOUS

Reviewed by Alfred Human

Music from the Days of George Washington, Edited by Carl Engel, Washington Bicentennial Commission, Washington, D. C.

Luckily George Washington was not a composer, but simply the "father of his country" and a robust gentleman of the world. Luckily, I say, because "celebrations" as often as not perform a disservice for the enshrined one. Witness the Schubert celebration which finished the Unfinished Symphony; the Beethoven celebration which might have finished Beethoven for a while, had not the time limit on the festivities finally run out.

But Washington is an epoch of music, not a musician, so we can welcome the bicentennial celebration without fears, in fact with cordiality. The fresh insight into the beginnings of American music will do us all good; the exhibits which will be trotted out of libraries and museums during the celebration will do honor to the early Americans who wrought in music, no less than Washington, friend and patron of the art.

Under the direction of that engaging cicerone, Carl Engel, Chief, Division of Music, Library of Congress, a collection of Music from the Days of George Washington has been assembled, and issued by the Bicentennial Commission. As Congressman Sol Bloom, associate director of the Commission, explains in his preface, it is proper that music should be given a prominent place in the ceremonies of the celebration which opens February 22. Nineteen pieces of music are presented by Mr. Engel, ranging from military and patriotic opuses by Phile, Hopkinson and Hewitt; (represented by his "favorite historical military sonata, The Battle of Trenton) through concert and dance compositions by Reinagle, Dupont and William Brown; to songs and operatic excerpts by Hopkinson, Capron, Webbe, Storace, Shield and Arnold. In his introduction Carl Engel comments: "No doubt, the times that are mirrored in this music were more heroic and of a vaster import than their musical reflection appears to us today. And yet we must remember that simple airs and songs of the people have sometimes decided the destinies of nations."

If the Commission continues to provide such charming albums of music, the celebration will be justified from the musical viewpoint alone. To W. Oliver Strunk, assistant, Division of Music, Library of Congress, must go the credit for the clear and sensible editing of the collection.

The First Fifteen Lessons in Music, by James W. Bleeker.

The chief aim of the author of this book seems to be the instilling of intervals in the mind of the pupil. Instead of the conven-

tion of these children of a trained musician has carried them. The accompaniments were written by their father. On the left hand page is a simple one-line arrangement, easily divided between the hands, accessible to the dexterity of piano students of the first grade. On the right hand page the same piece is printed in an accompaniment form more suitable to parents and to other more advanced students. This volume as an example of first attempts at musical creativity should prove an influence toward the stimulation of similar activity on the part of other children who are being guided pianistically by their elders. (G. Schirmer, Inc.)

Five Songs, op. 114, by Alexandre Gretchaninoff.

(1) To You; (2) Through Dark Midnight Skies; (3) Lo, in the Spreading Field; (4) I Hear . . . I See; (5) The Stars.

These five songs were written in collaboration with Ernest Schelling, to texts by the Russian poet Mikhail Lermontoff, with English translations by Frederick H. Martens. The original texts are printed in Russian characters above the vocal staff, while under the English words are found phonetic printing of the Russian.

The poems are throughout contemplative and sometimes transcendental. The composer's music is appropriately conceived, generally lyric in vein, fanciful, and for the greater part original, though in the second one, Through Dark Midnight Skies, in order to produce the feeling of heavenward flight, there is evidence of an unmistakable salute to the soul of Die Walküre.

Lo, in the Spreading Field, is musically and poetically the most interesting of all, and has the earmarks of special appeal to the heart of the vocalist. I Hear . . . I See (dedicated to Maria Kurenko) will be found useful as a short, brilliant closing number. In The Stars has a vocal line for the greater part sustained, while a scintillating accompaniment furnishes the pictorial background of twinkling stars.

All these songs should be greatly and gladly welcomed as fresh flowers in a fading garden of recital programs. (G. Schirmer, Inc.)

ORCHESTRA

Reviewed by F. W. Riesberg

Excalibur, Symphonic Poem, by Louis Adolphe Coerne.

Winner of the National Federation of Music Clubs \$1,000 prize, and performed under Dr. Damrosch at the San Francisco meeting, on June 23, 1931, this posthumous work by Coerne is now issued in full score and parts. At that time the present writer noted its many characteristic features, its effectiveness, and at the same time its unusual scoring, necessitating a large symphonic orchestra. It is marked op. 180, is of 60 pages in score, and consumes ten minutes in performance. Besides the conventional strings, etc., it calls for contra bassoon, bass clarinet, and eight percussion instruments, including chimes, tambourine, gong, two harps and organ; a group not easy to obtain everywhere.

Excalibur is the name of King Arthur's magic sword, which, embedded to the hilt in stone, bears the legend, "Whoso pulleth out this sword is rightwise king born of

England." Accordingly, it shimmers, gleams, attracts attention of all knights, but no Siegfried turns up.

Moonlight and roses, twinkling stars, mysterious goings-on, trysts, nobles and their silver-meshed panoplies, all that was doubtless in the composer's mind, the music picturing atmospherically the romantic episode of Tennyson and Mallory. Eight measures for strings alone, with a solo violin, precede the scherzo, which runs into a vivace, pause, and triumphant close, which dies away to sounds of harp, chimes and gong. The work has beauty, and is worthy of the attention of our larger orchestras. (Oliver Ditson Co., Inc.).

SONGS AND DANCES

Reviewed by Frank Patterson

The Music that Washington Knew, a collection of old music with an historical sketch by William Arms Fisher.

A sub-title reads: "A program of authentic music, vocal and instrumental, with historical data, for the use of schools, musical societies, music clubs, and historical celebrations." A timely publication. (Oliver Ditson Co., Boston).

Music Relating to George Washington.

This consists of a group of choral works, an operetta, and a book of music and history, seventeen titles in all. (Oliver Ditson Co., Boston).

Noel, a sacred song, by S. L. M. Barlow.

Mr. Barlow has here written a choral for solo voice. The words appear to be a German hymn—possibly old German—and are provided with a good English translation. The music is in old form and style, and effective. It is dedicated to Povla Frijsh. (G. Schirmer, New York).

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ROSE RAYMOND,
New York pianist, sight-seeing in Boston
while attending the annual meeting of the
American Matthay Association.



EIDE NORENA,
soprano of the Paris, La Scala, Covent
Garden and Chicago Civic Opera com-
panies, in the role of Antonia in the Tales
of Hoffman, in which opera she recently
sang the three soprano parts at Monte
Carlo.



HELEN REYNOLDS,
mezzo-soprano, was soloist at the Theatre,
Arts and Letters reception and tea at
Hotel Plaza, New York, on February 9.



MARY WIGMAN DANCES FOR THE DALLAS CIVIC MUSIC ASSOCIATION
The Dallas Civic Music Association, organized according to the Civic Music Plan originated by Dema E. Harshbarger, has a heavy course of concerts and recitals this season. Other attractions besides Miss Wigman are the Minneapolis Symphony Orchestra, Claire Dux, Francis Macmillen, and Vladimir Horowitz.



TITO SCHIPA AND MARY GARDEN
meeting for a chat at a railroad junction in mid-America.



TOSCHA SEIDEL,
violinist, cannot lose his accompanist, Herbert Jaffe, even when he goes sleighing. They are pictured at the Dutch Carnival, held at the Gipsy Trail Club, Carmel, N. Y. (Metropolitan Photo Service.)



FADWA KURBAN,
soprano, gives a recital tonight (February 27) at Roerich Hall, New York, under the auspices of the Roerich Society. Miss Kurban, who recently returned from several years' study and concerts in France, Italy and Egypt, will make a special trip to Egypt this spring to sing for King Fuad, before whom she has previously appeared. A short time ago, she was soloist at a dinner and reception tendered the Egyptian Consul General in New York.



HENRI DEERING,
American pianist, who played recently with
the Cincinnati and New York Philharmonic
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BURDINO,
tenor, is obliged to fulfill his numerous
engagements by air travel. The photo-
graph shows him arriving in Tunis, where
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